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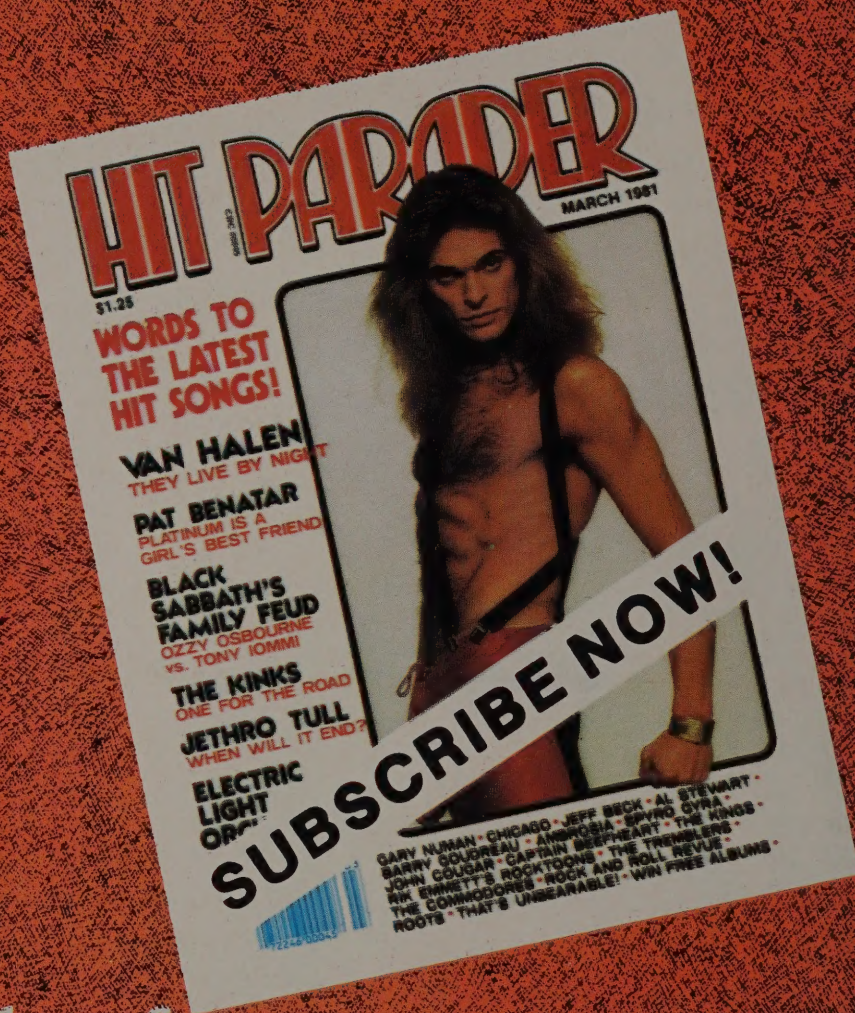
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NUMBER 207
DECEMBER 1981



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HIT PARADER, (ISSN 0612-0266), is published monthly by Charlton Publications, Inc., Charlton Bldg. Derby, CT 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, CT, under the act of March 3, 1879. Second Class Postage paid at Derby, CT. ©Copyright 1981 Charlton Publications, Inc. All rights reserved. Printed in U.S.A. Subscriptions \$7.50 for 6 issues, 12 issues \$14.00. Subscription Manager Gina Brunetti, Vol. 40, No. 207, December 1981. Authorized for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR Dilo, Inc., 114 East 32nd, New York, NY 10016 (212) 686-9050 WEST AND SOUTHWEST, Alan Lubetkin Associates, P.O. Box 441 or 22101-2 Burbank Blvd., Woodland Hills, CA 91367 (213) 346-7769 NASHVILLE: Rick Bolsom, 201-22nd Ave. North, Suite 2-B, Nashville, TN 37203 (615) 320-1810. Postmaster: Please send form 3579 to Charlton Publications, Inc. Charlton Bldg., Derby, CT 06418. Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.

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BLONDIE

PROUD DARK ROOTS

Debbie Harry: "There's no reason why an entertainer should be elevated to this position of divine creature."



Kate Simon, TOPIX, Inc.

Debbie Harry Goes Beyond The Valley Of The Dolls

by Roy Trakin

When we last left Blondie's Chris Stein and Deborah Harry back in December, **Autoamerican** had just been released. Owlishly-wise Chris was predicting it would get played on all the black radio stations. Sure enough, with two chart-topping singles, one reggae-based (*The Tide Is High*), the other, rap, born on the South Bronx streets, (*Rapture*) **Autoamerican** proved Blondie's crossover potential on the street, where it counts.

Flushed with their successful forays into disco and rhythm and blues, Harry and Stein sought a fresh approach for Debbie's debut

solo LP. For production, they picked Chic's Nile Rodgers and Bernard Edwards. The result, **KooKoo**, hits the album-oriented rock world like a blast of fresh air.

The cover is a startling photo of Debbie with hair pulled back and grown out to her natural shade of mousey brown. It was designed by the great Swiss artist Hans R. (Allen, **Brain Salad Surgery**) Giger, whose final touch was four large acupuncture needles piercing Debbie's face. The full-size blow-up of the album jacket is the first thing that greets me as I enter their apartment. I wondered if its starkness was an attempt by

Debbie to de-glamorize her image as Blondie.

"We did want to cut down a little on the exploitation end of it," explains Chris Stein, adjusting his horn rims. "Maybe it means Debbie's just sick of her face. It's hard to say, but I've never liked the merchandising of Blondie and all that crap. We're just trying to cut it down a bit."

Chris insists Blondie is still a group, even though they have no set plans to tour together. Most of the rumors you hear these days center around Chris and Debbie going on the road with Nile, Bernard, drummer Tony Thompson and the rest of the Chic crew. After

**"I refuse to do anything
that's from a down-head
point of view."**

hearing **KooKoo**, such talk begins to make a lot of sense.

Instead of the expected funk/disco excursions that the Chic/Blondie collaboration was supposed to produce, **KooKoo** proves that both parties ended up influencing the others fairly equally. Rodgers and Edwards contribute pop gems like *Backfired* (the first single), *Surrender* and the stunning ballad *Now I Know You Know*, perfectly tailored for Deborah's sultry, little-girl-grown-up vocals. On the other hand, the Stein/Harry forays into rap (*Military Rap*), reggae (*Innercity Spillover*) and funk/disco (*Jump Jump*, with Devo's Gerry Casale and Mark Mothersbaugh) are right on the mark, thanks to the instrumental prowess of Nile Rodgers' guitar riffs, Bernard Edwards' steady bass and Tony Thompson's precise drumming.

"It was a total collaboration," agrees Stein. "The stuff that I wrote was very consciously for Debbie and them. They were doing the

same thing — writing for themselves and Debbie."

The Caribbean flavor of *Innercity Spillover* illustrates the street sense that tunes in Chris and Debbie to their audience. The lyrics mention "red card," slang for those three-card monte games foisted by New York street hustlers on unsuspecting marks.

"We're speaking the genuine language of the street rather than commenting on it," insists Chris. "The story which begins that song, about the brick falling on the girl's head, is true. It was in the **New York Post** and Debbie picked up on it. I think *Innercity Spillover* is both a statement and an incitement.

"It's good coming from us. We never made statements like this with Blondie. We were more focused on entertainment."

We are suddenly joined by Debbie, who walks into the bedroom and perches next to Chris. Her hair is dirty blonde/brownish and it keeps falling into her face. At

times, I get the feeling she's trying to hide behind it, or wishes to shrink from sight altogether. After admonishing me briefly for thinking the LP cover deglamorized her, Debbie agreed their collaboration with Nile and Bernard was an equal exchange of talents.

"That's probably why we were able to get together in the first place," she says. "We were both heading to similar places. They were heading towards rock, in their own way, and we were heading toward disco and r&b, in our own way. We met somewhere in the middle."

The middle is precisely where **KooKoo** is strongest. The biggest surprise about the album is how totally accessible it is. Deborah's voice has never sounded better, nor has it ever been treated less than it is here. It comes across unadorned and completely natural. Debbie supports my observation.

"With Blondie, my voice was usually phased and EQ'ed a lot," she admits. "This is very simple

The legend of Debbie and Chris is secure with *KooKoo* and the single *Backfired*.



"If a bunch of spacemen or aliens landed down here — and they were green and slimy — believe me, blacks and whites are all of a sudden gonna look real good to one another."

and straightforward. This is what I really sound like, what people hear in concert. With Blondie, everything was compressed more."

That vocal openness is paralleled by an emotional directness that comes across on such personal songs as the gently psychedelic anglo-pop of *Chrome*, where Debbie talks of shedding images like a chameleon.

"Yeah, I'm not in character on this LP," suggests Debbie as Chris interrupts with, "We never analyze our songs until later, though."

"It's just a fantasy based on Truman Capote's book" (**Music For Chameleons**), says Debbie.

Does Debbie feel shackled to the image of Blondie as it's written about in the media?

"I don't think what's in the press has anything to do with Blondie," says Debbie. "What I dislike is that people analyze me the way they see me, not objectively, and say, well, this is what's there. Blondie is certainly a part of me; it's a part of everybody that's in it and it's like a cartoon, kitsch kind of pop thing. I'm not trying to shed it."

"True criticism should be a reportage on what the event is, a definition and then a critique from a personal point-of-view. Today, all you get is opinion and not the true picture of what it is the critics are talking about."

Did Debbie think letting her hair grow out to its natural color would be a page three story?

"It's just trendy," she shrugs. "It's gossip. Now, if you care to ask me what we can infer about the state of a world that puts such trivial gossip on page three, well..."

"There's no reason why an entertainer should be elevated to this position of divine creature, when they are just performers. There should be a limit to how much of a person you can expose."

On the Rodgers/Edwards ballad, *Now I Know You Know*, fully in the tradition of such Chic classics as *At Last I Am Free*, Debbie Harry's voice soars above the lush arrangement, giving lie to all those who've criticized her singing ability. How much have Debbie's vocals improved over the years?

"It's all a matter of concentration, like anything else you get better at," says Ms. Harry. "You get more direct, you overcome inhibitions. You override your ego and become more selfless. It's all in the

breathing. You have to use your head and your chest. When I'm recording, I think about putting overt expression in the sound because the listener is not there to see the emotion."

What was the relationship in the studio between her and Nile and Bernard as producers?

"That's a personal question, isn't it, Roy?," Debbie mock-scolds me. "I will tell you one thing: what they say about black men is true!"

The success Blondie achieved from covering two black idioms (that had never before earned a

large amount of sales), had many purists grumbling that whites were once more exploiting the original forms by commercializing them.

"Both *The Tide is High* and *Rapture* happened to be Chris' brainstorms," says Debbie. "But, that's always been our thing — to be timely and new with something that's sort of semi-controversial and has never really been successful."

"If Grandmaster Flash and the rest of the rappers got played on the radio as much as *Rapture* did, they'd have hits, too," says Chris.

If I have one life to live, let me live it as a blonde.





According to Chris Stein "everybody has the potential to be Debbie or like Debbie, but they just aren't aware of it."

"In a sense, we played the market by approaching it to get airplay from day one," confesses Debbie. "Once we were on a label, that's how we went about it, and we worked real hard toward that end. It took a while for us to get in the position where disc jockeys would play our records, but once they start, they keep working for you. But, we never have gotten F.M. play. We're strictly a Top 40 band. We always said we were a pop band. Everybody else called us everything from shit to shinola..."

Previously, Bernard and Nile admitted to me that they considered producing Debbie's solo debut their own gateway to pop acceptance.

"Yeah, and in the same way, these guys who are some of the best pure players in the business on any level, so far undiscovered in the white rock market, are going to have a record that'll freak out

those people. I've known about them since I first heard *Le Freak*," says Stein.

"People aren't even aware that Bernard and Nile play instruments," adds Deb. "They think Chic is made up of studio musicians. These guys are the black Cream, believe me."

Will that white rock audience ever accept black music or black musicians playing rock and roll?

"Personally, I don't think it has anything to do with music," says Debbie.

"When black people are more accepted, their music will be more accepted," says Chris. "In fact, the music is still more accepted than the people."

"Yeah, it's just racial," Deborah agrees.

"I found that, after hanging around with Nile and Bernard a while, I began to feel black people were superior," laughs Stein.

"Especially when the two of them went into their riffs about white people. All they do is tell race jokes and carry on whenever we tried to get them into a serious conversation. I grew up in Brooklyn with a lot of black kids around. To me, there's no distinction at all. I don't make any judgements.

"If anything, I think Bernard and Nile'll be accused of being too white, but I still believe the music speaks for itself."

"People just need an excuse to be vindictive. If a bunch of spacemen or aliens landed down here — and they were green and slimy — believe me, blacks and whites are all of a sudden gonna look real good to one another. That's where it's at," concludes Debbie with the common sense viewpoint that made *Rapture's* rap about the Man from Mars who eats bars, cars and guitars so transcendent. After all the hoopla, it's a message of faith and optimism.

"I refuse to do anything that's from a down-head point of view," says Debbie. "Nothing that's depressing. I don't like to write like that even though sometimes I might personally feel like that. I don't want to foist that on other people. I won't personally take people into the depths of hopelessness.

"After all, I'm an actress. It's part of my job to entertain people, y'know. That's what it's all about, I guess. To let people have an area where they can express that themselves. Even if it is through another person. That's why everyone interprets lyrics differently."

"I think everybody has the potential to be Debbie or like Debbie, but they just aren't aware of it," says Stein. "Debbie has a universal identification."

Absolutely true. In a sense, Deborah is just an ordinary girl, the cheerleader-next-door type that Middle America forgives for her eccentricities because, oh well, everyone who lives in New York's gotta be a little crazy, right? But it still doesn't explain everything. For that, we turn to Chic's Bernard Edwards, who gives us another side of Debbie Harry.

"Debbie is so balanced, it's unbelievable. I was shocked," he says. "The image she projects is that of the original flaky blonde, but she's a businesswoman, believe me. The first day she came in, we saw that right away."

"We know it's an expression/A silly little phrase/Not the doorbell/Not a bird call/Koo Koo."* Poised at the threshold of her greatest triumph yet, blonde or brunette, Deborah Harry is no koo-koo, but one shrewd bird.□

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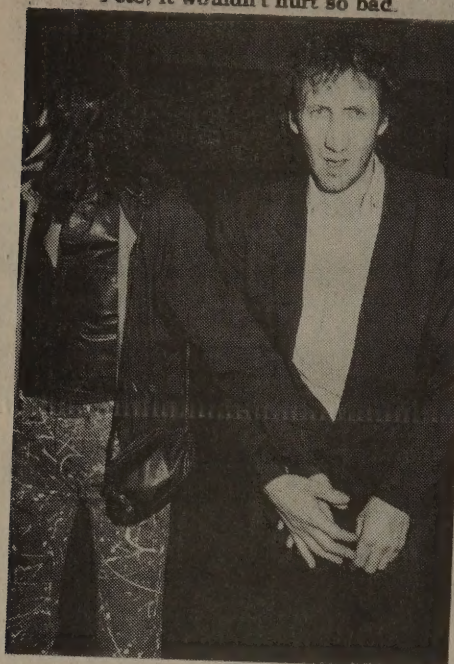
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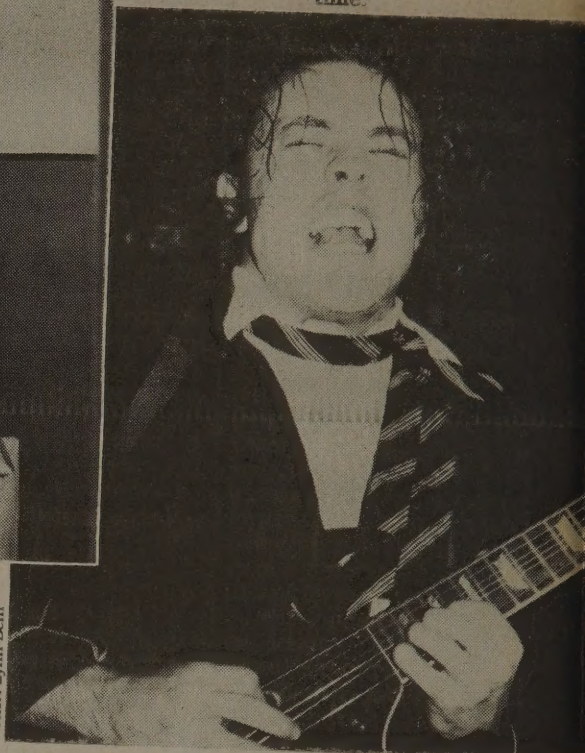
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What happens when you
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John Entwistle in *Hit
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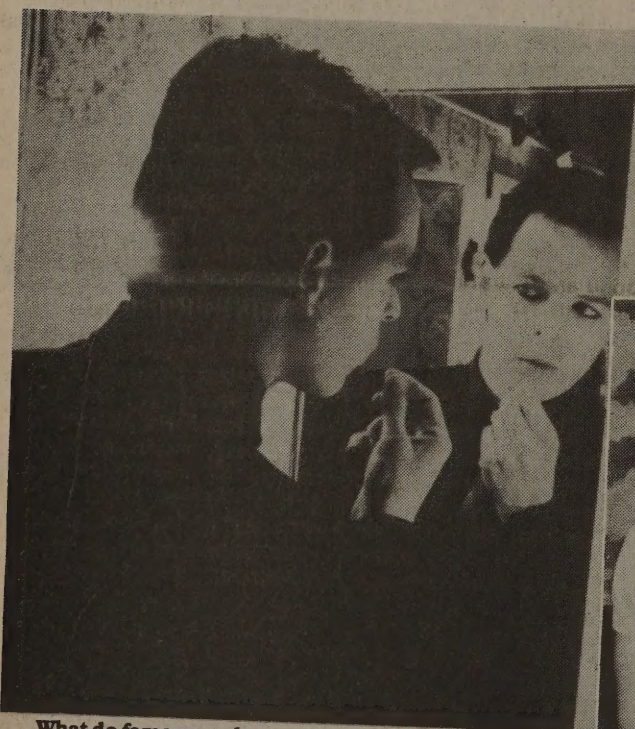


Sheri Lynn Behr

Never say AC/DC's Angus Young isn't
talented. He's seen here playing his
guitar and imitating a horse at the same
time.



ROCK & ROLL Revue

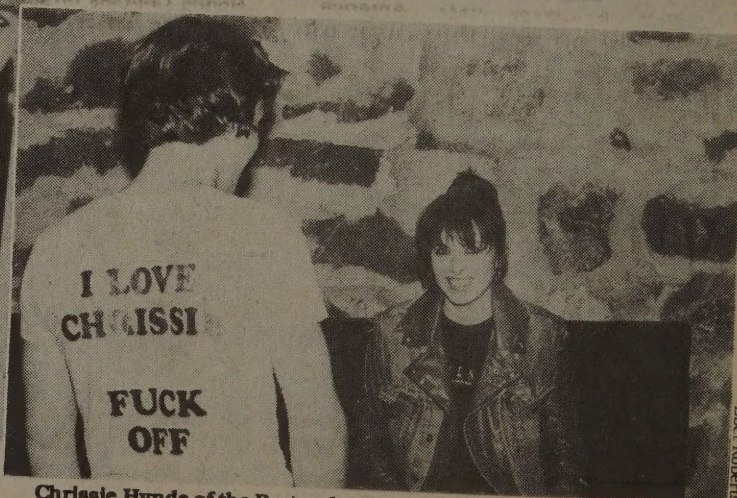


What do famous rock stars like Gary Numan do before
going on stage? The same thing you do before going
on a date. Squeeze the zits out on a mirror.



Tom Jamison

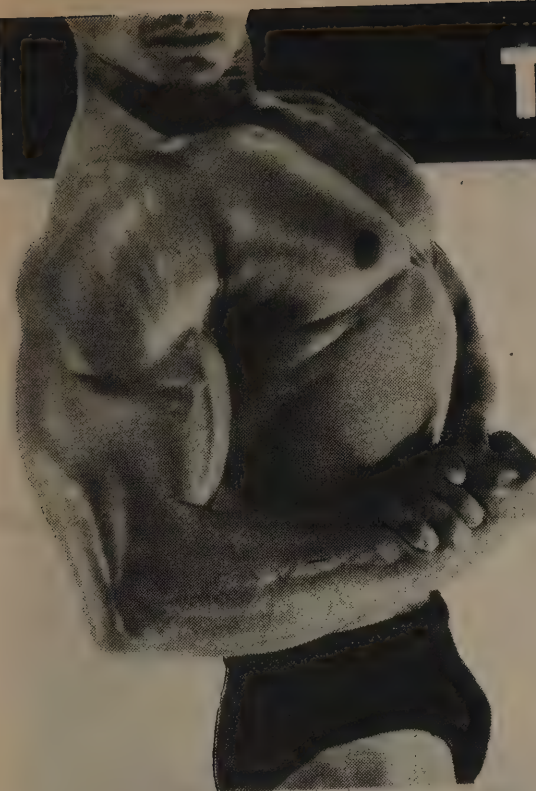
David Lee had reached third base with Wendy when, in a fit of
passion, he lost control of the car. Here's the loving couple, still
in heat, at the scene of the accident.



Edel Roberts

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WE READ YOUR Mail

We got such a tremendous reaction to last month's Kiss Kontroversy on this page that we decided to bring you another controversy: Black Sabbath vs. Ozzy Osbourne.

I've been a Black Sabbath fan from the beginning and I thought your article was a crock of shit. Whoever said, "I've been a Black Sabbath fan all my life and as a fan I can say that **Heaven And Hell** may well be the best album the group has ever done," (Ed. Note: *New Sab* vocalist Ronnie James Dio said that) can cram **Hit Parader** up his ass. If you think

In your March issue, Ozzy Osbourne said that since he left Black Sabbath, the band was dead. I just wanted to say that I think he's dead wrong. The day he walked out the door was when Black Sabbath came on strong. Their new album is really fantastic. I like some of their old music, but the vocals on their previous albums really suck. Ronnie James Dio has got an excellent voice and I think with his addition to the band they will really make it big.

Scott Palinkas
Clearwater, Fla.



Ozzy Osbourne with ex-Black Sabbath Bill Ward during happier times.

Heaven and Hell is their best album, you're not much of a fan. Ozzy Osbourne was the spirit and the driving force behind Black Sabbath and took them from the back streets of London to the U.S. charts. As far as I'm concerned, the day Ozzy walked out the door was the day Sabbath died. Long live Ozzy, the Blizzard has just begun.

Tom Lerma
Pittsburgh, Pa.

Ozzy Osbourne stated that on the day he walked out the door, Black Sabbath was dead and he was right! They may have hit the charts with **Heaven and Hell**, but there's no Sabbath like the old Sabbath. Ozzy is one of a kind. In my opinion, he is the *Lord Of This World*.

Lisa Martin
Houston, Tx.

I was very pleased with your cover featuring Van Halen, but even happier that *somebody* finally did a Black Sabbath piece. I am a die-hard Sab fan. Last year on tour, they played El Paso and then were going to come to Albuquerque. On the night they were scheduled to play, something supposedly was wrong with the stage. They postponed the concert until the next night, and then Bill Ward quit the band and flew to California. Another cancelled concert! A few days later they played Denver and completely passed us by, new drummer and all. I think Albuquerque got ripped off, and the Sabs owe us a long overdue concert!

Donald C. Gray
Albuquerque, N.M.

NEXT MONTH: ROCK POLL RESULTS!

WHO IS THE MOST POPULAR ROCK ACT IN AMERICA?

AC/DC lost Boni Scott, the Who lost Keith Moon and Joe Perry left Aerosmith for a crack at a solo career, but when Ozzy Osbourne walked away from Black Sabbath, I knew rock's finest would never be the same. Yeah, Ronnie James Dio brightened the Rainbow, but those who call him better than Ozzy are suffering from chronic insanity. Those of us who remember the Master of Black Magic will agree with this small warning for the one who tries to walk in Ozzy's footsteps — Ozzy is God, Ronnie James pray for goodness.

Tony Cusumano
Miami, Fla.

I think the band should change its name because a band called Black Sabbath without Ozzy is no Sabbath at all. It really pissed me off when I read some interviews where Ronnie Dio said they were going to have old Sabbath tunes on the live album. They should sing their own songs because Sabbath isn't Sabbath anymore.

Manuel Elias
San Fernando Valley, Ca.

WHAT BECOMES A LEGEND MOST?

ELLEN FOLEY TALKS ABOUT HIT PARADER T-SHIRTS

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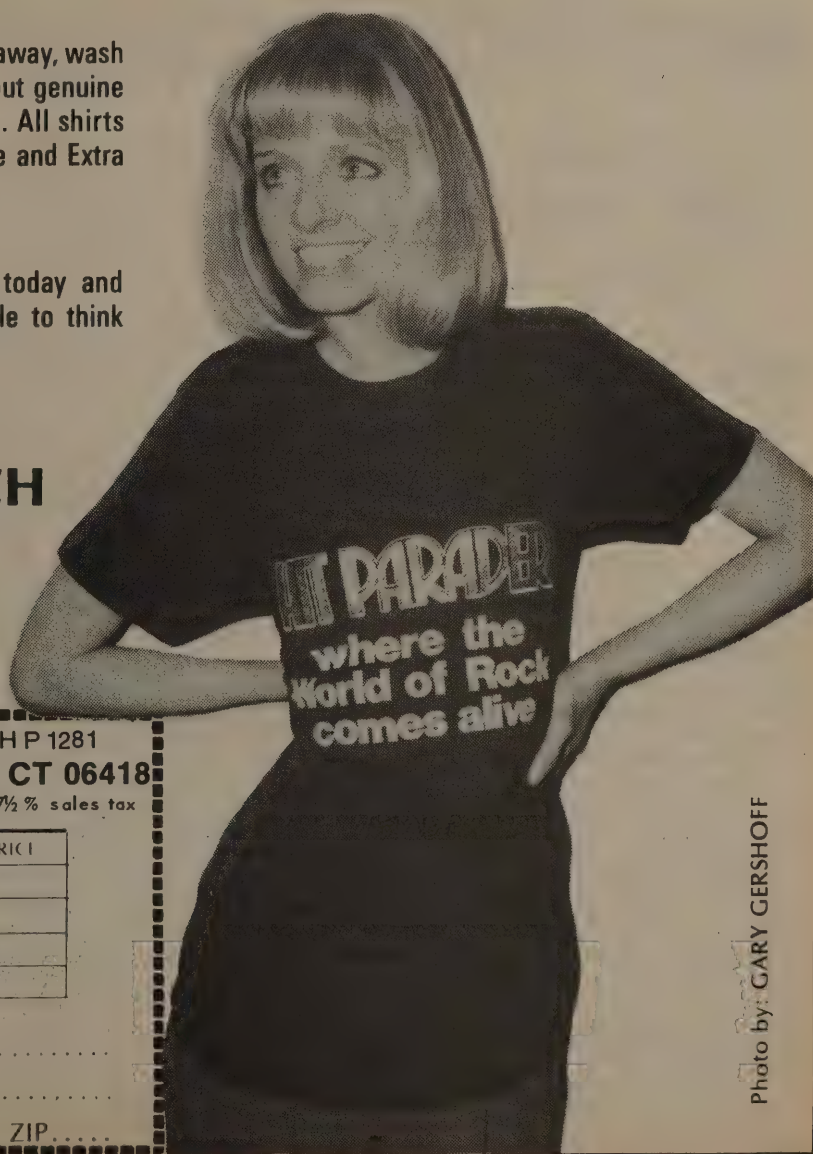
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HIT PARADER MINI-SERIES EXCLUSIVE

REO Speedwagon is on the road and in the studio so much that one assumes the five musicians all live together in an old fire station, where they slide down the pole and answer the call of rock and roll. But the heroes of **HI INFIDELITY** live in their own homes in and around Los Angeles, about 20 minutes apart. During a rare REO road break (actually singer Kevin Cronin's pulled hamstring), **HIT PARADER** visited each member in that strange hotel — his home.

At Home With REO Speedwagon

Part Three of a Series: Alan Gratzer

by Ed Ochs

Call it the upward mobility of **Hi Infidelity**. The whole band's caught it. Now REO drummer/founder/coproducer Alan Gratzer is selling his poolside Sherman Oaks, California home, moving family and pets to quieter, less smoggy quarters in West Los Angeles. It's the fourth house he's lived in since moving to L.A. in 1975.

"We were tired of having to leave home to make a record," said the lanky drummer with the smoky Marshal Dillon voice. "We moved out here because all the studios are here."

Though home is now L.A., he used to live in Champaign, Illinois — REO's hometown — but Gratzer was born in Syracuse, New York. "I've gone from coast to coast," he said. "We've lived out here for six years now, and I'm really happy with it. I always envisioned L.A. and it really hasn't let me down that much. I think the city's got a lot to offer."

Gratzer is one native New Yorker who doesn't put down L.A. Nor is he a Hollywood groupie. When he says "It's got everything," he means it. "You can go to good sporting

events, you can go to good shows. You've got the mountains and the shore, basically everything that you need, plus a couple of extra things — like smog, which everybody complains about, but after a while it gets to be old news."

When he's not just catching his breath between tours or in the studio, Gratzer and family — wife Nancy, daughter Abby, 3, and Ryan, 1 — motor the hour and a half drive 5,000 feet straight up to Lake Arrowhead where he has a house and a 20-foot ski boat. "I like to go up to the mountains and do a little waterskiing, hang out and just relax. I've also got a couple of very young kids, so they love it. It's nice to see the seasons change up there. Living here, my kids had never seen snow before."

Daddy Gratzer recently took his daughter Abby on the road with

him — for one night. "We sat on the plane together and she was great. She sat on the side of the stage for 90% of the show." His wife Nancy is an interior designer and recently did Joe Walsh's house in Santa Barbara and Eagle Don Felder's in Malibu.

Another compelling reason L.A.'s okay with Gratzer is Southern California's worldwide reputation as the year-round sports capital. "I love sports," he said, immediately realizing his under-statement. "I'm a sportsaholic actually. I'm more of a sports nut than anyone else in the band."

REO, at heart, is a perpetual amateur traveling basketball team who also happens to be America's premier touring rock and roll band. With the arrival of **Hi Infidelity**, this was the year REO won the title. This was also the year they were flown into Seattle just to play a basketball game, not to play a show. They're actually making up a charity game they missed when lead singer Kevin Cronin tore a hamstring, forcing the cancellation of the band's first few concerts in well over a decade. "He did it on stage," said Gratzer about Cronin's injury, "but ... er ... I think it was fostered by some of our basketball antics."

Gratzer's job in the band doesn't end with basketball. Since he founded REO in 1968, he has also doubled as the band historian. "In

e Neil Zlozower



REO's drummer Alan Gratzer prepares to take a dive: "I usually end up buying every record that comes out, especially the ones threatening us."

the early years I used to do the books and make sure the dates were booked right. I'm still president of the corporation — I collect all of our clippings, all of our reviews, articles, anything. It's not organized. I keep it in the garage. It's probably burned down by now!

"I just worry a lot about the band. The two things in my life are my family and the band, in that order, so I worry about it everyday. I have a lot of records and I usually end up buying every record that comes out, especially the ones threatening us. I'm always curious to see what people are putting out."

For Gratzer, L.A. is an "ideal situation," one he really can't see changing, not now, maybe not ever. Wherever he goes, wherever he moves, people recognize him. Neighborhood kids soon find their way to his front door and ask him to autograph an album, and he always obliges. Besides, he's on the road so much, he's just glad to be home. □

The diminutive singer was dressed for the occasion in black pants, black basketball sneakers and a black tank top, on which bold white letters announced, "I am not Bruce Springsteen" on the front and "Hi! My name is Carlyne Mas" on the back. We were on our way to sleepy Woodbury, Long Island, the town Mas left behind eight years ago, when she graduated high school at the age of 16.

As we turned off the Expressway the 24-year-old singer noticed some changes. "All that used to be farm," she said, pointing off in the distance. "All that used to be smelly potatoes. What the fuck is *that*? Must be condominiums. Where's my church? My church used to be there! A traffic light? There never used to be a traffic light there

"When I went to elementary school, that's when I started to get into trouble," Mas said as we walked out of the building and through the playground. "I had a teacher I hated named Mrs. Fish. This is where she fell one day. She hurt herself and I laughed. I thought it was great. I really hated her

Roots

CAROLYNE MAS

Each month *Hit Parader* takes a trip back to the old neighborhood with a well-known rock and roll star. This month we visit Woodbury, Long Island, with Carlyne Mas, who recently released her third album, *Modern Dreams*.

by Charley Crespo

"She sent me to the school psychiatrist and he said I was okay and sent me back to class. Mrs. Fish pulled me out into the hallway and reprimanded me, saying, 'what did you tell him, he said you were all right.' She was convinced that I was covering up something."

We made our way to Syosset High and walked around until we found the music room, the place

where Mas spent so much of her time. She was singing and playing guitar and piano even before high school, and by that time had already become somewhat of a local celebrity as a performer. One of her teachers even tried to get her signed to Atlantic Records. Meanwhile, her other studies suffered. Moments after Carlyne recounted how she failed biology three times, she

walked into one of the school's offices and recognized Mr. Bernard, one of those three biology teachers.

"I used to be in your class," she said excitedly, then paused. "My name is Carlyne Mas." Another pause. "I failed you."

Mas gave him a copy of her current album, **Modern Dreams**. Mr. Bernard said something about how she must be pretty good if she has an album out.

We drove by the house of an old boyfriend, the boy she said she made love to her first time. Although the boyfriend now lives elsewhere, his family still has the house. She inscribed a message on the cover of another LP and left it on the doorstep.

Finally we reached the house where Carlyne grew up. Mas pointed to the lawn and told of the unsuccessful hours she and her friend Debbie spent trying to do handstands. She pointed to her bedroom window and said, "That's where I used to smoke cigarettes; I used to puff out the window so my parents wouldn't know."

The transplanted New Yorker knocked on the door, explained who she was to the new tenants, and asked if she could come in. She did a quick look around and left the house with tears streaming down her cheeks.

"My mother used to have a beautiful garden," she sobbed. "They murdered her garden. My mother will be heartbroken. Maybe I won't even tell her."

"These people don't know how to fucking decorate a house," she said, bitterness and anger now brewing. "It's a mess. The wallpaper is peeling. They painted the wooden doors white."

"I loved growing up there," she said, composing herself. "I'd forgotten that feeling of having a home."

"I dream about it a lot. It's a real trip to actually be here, to blink and it's still here. I guess you can't go home anymore. This was a nice place to live, a nice place to grow up. Boy, am I going to have some serious dreaming tonight." □



Carlyne Mas in front of the house where she grew up. "They murdered her garden. My mother will be heartbroken."

Bob Sore

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ARTHUR'S THEME (Best That You Can Do)

(From "Arthur", an
Orion Pictures release
through Warner Bros.)

(As recorded by Christopher Cross)

BURT BACHARACH
CAROLE BAYER SAGER
CHRISTOPHER CROSS
PETER ALLEN

Once in your life you'll find her
Someone who turns your heart
around

And next thing you know you're
closin' down the town

Wake up and she's still with you
Even though you left her way across
town

You're wonderin' to yourself
Hey what've I found.

When you get caught between the
moon and New York City
I know it's crazy but it's true
If you get caught between the moon

and New York City
The best that you can do
The best that you can do is fall in
love.

Arthur he does what he pleases
All of his life his master's toys
And deep in his heart
He's just, he's just a boy
Livin' his life one day at a time
He's showing himself a really good
time
He's laughin' about the way they
want him to be.

When you get caught between the
moon and New York City
I know it's crazy but it's true
If you get caught between the moon
and New York City
The best that you can do
The best that you can do is fall in
love.

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NOT FADE AWAY

(As recorded by Eric Hine)

CHARLES HARDIN
NORMAN PETTY

I'm gonna tell you how it's gonna be
You're gonna give-a your love to me
I wanna love you night and day
You know my love not fade away
Well you know my love not fade
away.

My love is bigger than a Cadillac
I try to show it and you drive me back
Your love for me has got to be real
For you to know just how I feel
A love for real not fade away.

I'm gonna tell you how it's gonna be
You're gonna give-a your love to me
A love to last more than one day
A love that's love not fade away
A love that's love not fade away.

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ALIEN

(As recorded by the Atlanta Rhythm Section)

**BUDDY BUIE
RANDY LEWIS
STEVE McRAY**

The sun just went behind a cloud
again
Down crowded streets he walks
alone
Like a stranger out of place
A number not a face
And all day long, all day long
He's feeling like an alien
Feeling like he don't belong

"Mercy" cried the alien
Heaven help him find his way back
home.

The feeling that he feels
He can't explain
Sunday, Monday, Tuesday
They're all the same
He's lost and all alone
A heart without a home
Standing like a statue in the rain.

Now and then we all are aliens
Feeling like we don't belong
"Mercy" cries the alien
Heaven help him find his way back
home.

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EDGE OF SUNDOWN

(As recorded by Danny Joe Brown Band)

**DANNY JOE BROWN
KENNETH ALAN MCVAY
DAVID BUSH**

On the edge of sundown
A man rode into town
His clothes were old and dirty
Like the guns he wore lowdown
And as he rode the people stared
Try to look on him
He's the man who'll take your life
Take your life to boothill.
Sleeps by day and rides by night
Like a mongrel always looking for a
fight
Got cold steel a belly knife
Just his way of life
He took no one, no not a sound

Stares at the edge of town
Only time that he'll be found
Is on the edge of sundown.

Take you for your dollars baby
Take you for your gold
Make your life so miserable
He's gonna leave you mean and cold
And then he'll head on out
To another town
The only time when he'll be found
Is on the edge of sundown
Next he'll be sundown.

He's a killer and a robber
And he'll make you grieve
Shoot you in the back or in your
sleep
Got no name or identity
Livin' like the wind
He's free.

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STRAIGHT FROM THE HEART

(As recorded by The Allman Brothers Band)

**DICKEY BETTS
JOHNNY COBB**

You've heard ev'ry line before
My life's a revolving door
With no way out and no way in
You know just what's on my mind
Could you take a chance one more
time
Maybe we could start all over again
Straight from the heart
Straight from the heart
Straight from the heart
Straight from the heart.

Your eyes can't tell a lie
I can see what you're feeling inside
Don't give up before we start

'Cause this time love is straight from
the heart
Straight from the heart.

I know what they're telling you
I wish I could say that it's not true
Love is so hard to find
But I never took the time
I never let you in
Please let me try again
Straight from the heart.
(Repeat chorus)

I thought I knew about love
But I didn't know at all
Didn't take the time to see
Until I started to fall
Straight from the heart
Straight from the heart.

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I'VE DONE EVERYTHING FOR YOU

(As recorded by Rick Springfield)

SAMMY HAGAR

This one-way love affair ain't fair
It ain't no affair to me
It's all give and take
And you just take
And I can't take it you see
Well I'm givin' up on love this time
Me and my friends we'll do just fine.

I've done ev'rything for you
You've done nothing for me
I've done ev'rything for you
You've done nothing for me.

You knew some day I'd have a whole
lot of money
I'd be a millionaire
But when that didn't happen
overnight
I found out how much you really
cared
Well all you want is a whole lotta
money
All the rest is just jivin' honey.

I've done ev'rything for you
You've done nothing for me
I've done ev'rything for you
You've done nothing for me.

When I first met you
You didn't know how to love a man
All those things 'bout makin' love
You didn't understand
But now you know 'bout ev'rything
I'm turnin' you in for memories.

Now I'm goin' out on the town
tonight
And get as wild as I can be
I'm gonna find out what it's really
like to be loose, high and free
Yeah I don't care what the people
say
I've taken my mind, I'm changin' to
stay.

I've done ev'rything for you
You've done nothing for me
I've done ev'rything for you
You've done nothing for me
You've done nothing for me
You've done nothing
You've done nothing
You've done nothing for me.

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THE SENSITIVE KIND

(As recorded by Santana)

J.J. CALE

Don't take her for granted she has a
hard time
Don't misunderstand her or play
with her mind
Treat her so gently it will pay you in
time
You got to know she's the sensitive
kind.

Tell her you love her each and every
night

And you will discover she will treat
you right
If you believe I know you will find
There ain't nothin' like the sensitive
kind.

She gets lonely waitin' for you
You are the only thing to help her
through
Don't take her for granted she had a
hard time
You got to know she's the sensitive
kind.

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BACKFIRED

(As recorded by Debbie Harry)

NILE RODGERS
BERNARD EDWARDS

You came into my life to test me
Your diplomatic drag depressed me
The glitter in your eyes undressed
me
You were poly slick, really thick,
wasting time, dropping lines
Like I could get you into movies.

But we wound up at HoJo's for
hamburgers to go.

Backfired, your plan backfired
Backfired, my man your plan
backfired in your face.

To steal my mind was your objective
The way you spoke was too
aggressive
Your silly jokes were not impressive
Like a travelling salesman met a
farmer with three daughters yet
All the quips were so suggestive.

Then we ran down to HoJo's for
hamburgers to go.

Backfired, your plan backfired.

Well come here my little dear
I got what it takes
Give me just what I want
And I'll give you a break.

Don't slip on your lips
'Cause you're talking so fast
Vying for first, crying for last.

Come on my little lady
Don't shoot me down
I got strong connections all over
town.

Just drop to a dead stop.

What?
Backfired your plan backfired
Backfired your plan backfired
Backfired your plan backfired
Backfired your plan backfired
Back up fast and head out west
You may still collect.

Get a new line and try it again
Slick performance on demand.

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DRAW OF THE CARDS

(As recorded by Kim Carnes)

KIM CARNES
DAVE ELLINGSON
VAL GARAY
BILL CUOMO

Slight of hand
Hand of fate
Chance you take
Life's a snake
And it's all in the draw of the cards.

Draw the cards
Watch the eyes
Down and dirty
Let 'em ride

Ace is high
Deuce is low
Take the first
The rest should go.

Lightning strikes
Breath of life
Red, black or white
Watch 'em fall.

Boulevard, small cafe
Cavaliers pass the day
Joker laughs from the street
He weaves his web bittersweet,
bittersweet, bittersweet.

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A HEART IN NEW YORK (a/k/a Heart In New York)

(As recorded by Art Garfunkel)

BENNY GALLAGHER
GRAHAM LYLE

New York to that tall skyline I come,
Flying in from London to your dawn
New York looking down on Central
Park
Where they say you should not
wander after dark
New York like a scene from all those
movies,
But you're real enough to me for
there's a heart
A heart that lives in New York.

There's a heart in New York,
A rose on the streets
I'll write my songs to that city
heartbeat

To that city beat
There's a heart in New York
A love in her eye,
An open door and a friend for the
night
You need a friend in the night
In New York.

You got money on your mind,
And my words won't make a dime's
worth of difference
But here's to you New York.

New York now my plane is touching
down
I've come all the way from London to
your dawn,
To a heart that lives in New York.

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LA-DI-DA

(As recorded by Sad Cafe)

PAUL YOUNG
JOHN STIMPSON

How come ev'rytime We meet
You get lots of little people running
'round at your feet
You're the center of attention in the
cafes and the bars
Ev'rybody treats you like a superstar
then again
I know who you are
You're takin' it too far.

Wild nights and parties in the hills of
Hollywood
And all the papers tell me that you're
doing pretty good
They tell me the way you hang
around with the guys in their
leathers and chains
The way you eat your way into their
little brains
Then again I know who you are
You've gone a bit too far.

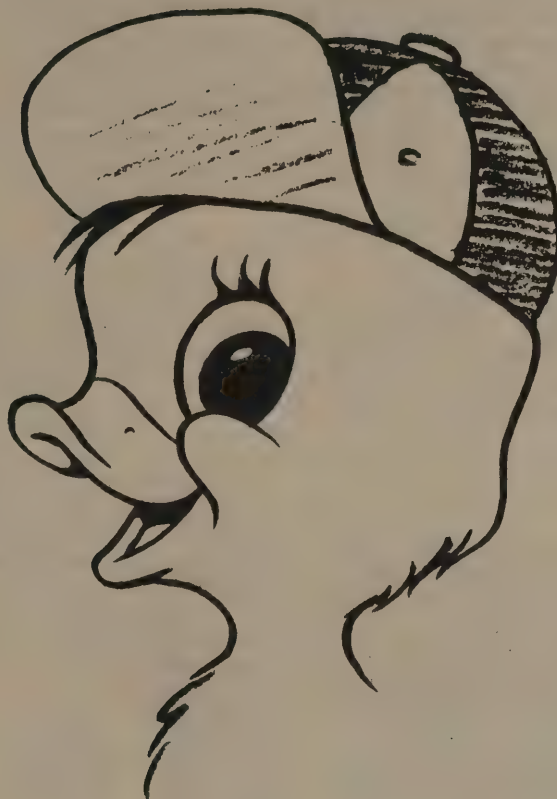
You're so la di da
So la di da, honey you're la di da
You're so la di da, why don't you
listen to me la di da
You're so la di da, oh baby you're so
la di da
You're so you're so la di da
Oh baby la di da oh baby you're so la
di da
La di da why do you keep on hurting
me
Baby baby you're so la di da
Why don't you listen to me la di da
Honey you're so la di da.

I used to think you were mine
And you would tell me what's going
on in your mind
You'd say I got problems that I don't
understand
And if you got the answers will you
put 'em in my hand
I'd say you went a bit too far
Do you know what you are.

La di da you're so la di da
Honey you're la di da
Baby you're so la di da
Why do you do it to me la di da
Honey you're so la di da
Breakin' me inside breakin' open lies
Wanna be the la di da.

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DIRTY DEEDS DONE DIRT CHEAP

(As recorded by AC/DC)

MALCOLM YOUNG
ANGUS YOUNG
BON SCOTT

If you're havin' trouble with the high
school head,
He's givin' you the blues
You wanna graduate but not in 'is
bed,
Here's what you gotta do
Pick up the phone, I'm always home,
Call me anytime
(Just ring) three six two four three
six o,
I lead a life of crime.

Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds and they're done dirt
cheap
Dirty deeds and they're done dirt
cheap.

You got problems in your life of love
You got a broken heart
He's double-dealin' with your best
friend,

That's when the teardrops start, fella
Pick up the phone, I'm here alone
Or make a social call
Come right in, forget about him,
We'll have ourselves a ball.

Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds done dirt cheap
Dirty deeds and they're done dirt
cheap
Dirty deeds and they're done dirt
cheap.

If you got a lady and you want her
gone,
But you ain't got the guts
She keeps naggin' at you night and
day,
Enough to drive you nuts
Pick up the phone, leave her alone,
It's time you made a stand
For a fee I'm happy to be your back
door man.

(Repeat chorus)

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WHEN SHE WAS MY GIRL

(As recorded by The Four Tops)

MARC BLATTE
LARRY GOTTLIEB

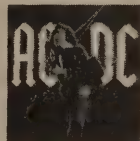
She used to be
Everything to me
When she was my girl
When she was my girl.

I held her near
Told her how much I cared
When she was my girl
When she was my girl.

When she was my girl
There was laughter and lovin' in my
world every day
When she was my girl
What joy she would bring
Now I've lost everything
She's gone, gone, gone, gone, gone.

I'll spend the night
Dreaming how she used to be
When she was my girl
When she was my girl.

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ANGUS YOUNG T-SHIRT W288



AC/DC HAT BC9



BLACK SABBATH
T-SHIRT W279



GRATEFUL DEAD
DEAD T-SHIRT W304



DEF LEPPARD
T-SHIRT W294



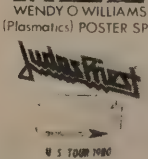
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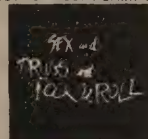
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HOLD TIGHT

(As recorded by Change)

PAUL SLADE
DAVID ROMANI
MAURO MALAVASI

If you wanna make this feeling stay
Hold tight, hold tight
Don't let this moment fade away
Hold tight
Now it's here it's gonna stay.

Everybody gets the chance
someday
All at once, at last
You think you've got it made
Not a word that anyone can say
That can change the way you feel
'Cause you know that love is real.

You can choose with whom you fall
in love
Anybody, any moment, anywhere
But no matter who you choose
There's a chance that you might lose
Gonna try, and that's the best
That I can do.

Hold tight if it's love you want
Then love you'll find
Hold tight, hold tight
Say you want a ride with love tonight
Hold tight so you wanna feel alive.

Hold tight get a grip and baby don't
let go
Hold tight, hold tight
You wanna set the night on fire
Hold tight don't you go and slip
away.

You can do just anything you want
You can help yourself to anything
that's mine
Take it easy when there's no one
else
Got to get it right this time
Gonna try to make love shine

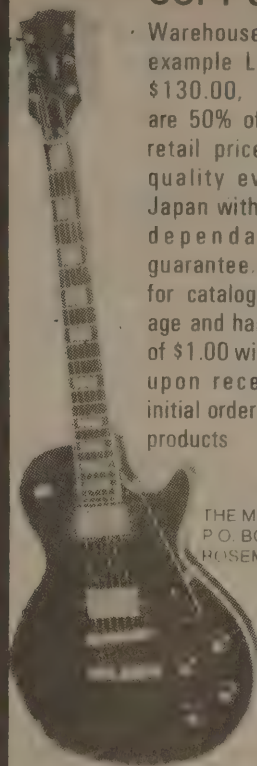
Everybody gets the chance
someday
You just take it when the moment
comes along
There is nothing you can say
There is nothing you can do
When you find the eyes of love are
set on you.

(Repeat chorus)

Now's the moment of a lifetime
And it's here for you.

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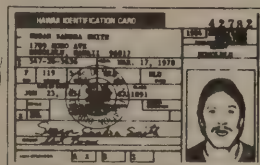
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Record Reviews

by Roy Trakin

Foreigner

4

Journey

Escape

Quick. **Hit Parader** fans, name two members of Foreigner and two from Journey. No, Aynsley Dunbar does not play drums for Journey anymore and Ian MacDonald has left Foreigner. Pretty tough, huh? These two anonymous purveyors of state-of-the-art album-oriented rock choose facelessness for a reason — both let their music do the talking, and, from a glance at the charts, it speaks pretty loud.

In an age where professionalism has become a rare and sought-after commodity, Journey and Foreigner are hard-working careerists who have earned the right to be imitated by every two-bit barband hopping for its own shot at the big time.



Still, the very notion of a rock establishment and mass acceptance seems a depressing development, with the growth of MOR heavy metal, complete with: soaring harmonies; tasty guitar solos; dabs of synth to keep it modern; and layers of overdubbing.

Foreigner's 4 does show the influence of recent musical developments. Larry

Fast adds some nouveau electronic ambience and Tom Dolby adds a few soaring synthesizers. *Urgent*, the first single, was even pressed as a 12" dance disc and almost succeeds, though I'd trade the whole



damn elpee for Jr. Walker's steamy sax solo half-way through. Singer Lou Gramm's tonsil-shaking rant is still the band's most prominent feature, but, please, no more ballads, guys. I admit to liking *Dirty White Boy* for its sheer unfashionableness. Too bad there's nothing as offensive on 4. This band could use the controversy.

San Francisco's Journey steadfastly upholds that city's psychedelic tradition with their publishing company, Weed High Nightmare Music. My idea of a nightmare is having to listen to Steve Perry's high-register vocals, which sound as if they've been shot through with helium. Fortunately, Journey's melodic rock softens the pain, and turns the anguish of *Escape* into hummable ditties. Like Foreigner, only circa 1978, Journey takes their own stab at punk-rock with *Dead or Alive*, a stepped-up, rhythmic piece of pop noir.

When rock and roll enters middle age, it can rapidly become what it originally opposed. Journey even does a song about *Mother, Father*. Touching and sentimental and cloyingly ef-

fective, too. Isn't it amazing how rock has gone from the most progressive social form to one of the most reactionary? What a long, strange trip it's been...

Pat Benatar
Precious Time

On the title track of her third album, Pat Benatar laments, "Life is too short, so why waste precious time." My point exactly, baby. Don't look at me, America. I'm at a complete loss to explain your love affair with this Heavy Metal Queen. Is (or are) Spandex that irresistible in the heartlands? If that's the case, go ahead and cream in yer jeans, zealots, as Pat Benatar proceeds to



mangle such sacred cows as Paul Revere and the Raiders (*Just Like Me* is impossible to do poorly, right? Wrong.), the Beatles (Would you believe *Helter Skelter*? Has Pat Benatar been listening to Siouxsie and the Banshees?) and reggae (*It's a Tuff Life*, penned by Pat's guitarist boyfriend Neil Geraldo. Note the use of *tuff*, willya rude boys and girls).

The chief problem I have with Pat Benatar, though

Isn't her music, it's her stance. With the exception of two tunes (*Promises In The Dark* and *Evil Genius*), **Precious Time** contains songs written by men, expressing their fantasies about what women feel through Pat's admittedly powerful vessel. When the pace does slow-up a bit from her cat-in-heat wail, Benatar begins to express some heretofore buried emotions. For anyone to start to take her seriously, Pat Benatar's gonna have to shed that Spandex skin — and I don't mean just physically, either, gutter mind. There's no doubt Ms. Benatar has captured the public's imagination. It's time for her to do more than merely titillate it.

The Brothers Johnson
Winners

On the cover of **Winners**, the Brothers Johnson's fifth and latest album, George and Louis are seen playing baseball, basketball and soccer, as well as bicycling, running and practicing karate. Obviously, you can't be championship calibre in all these sports; likewise, **Winners** tries a little too hard in a few too many musical idioms to be completely successful.

Along with Michael Jackson and Quincy Jones, the Brothers Johnson are prime purveyors of a smoothly orchestrated and impeccably arranged funk, which encourages dance-floor abandon through pop perfection rather than raw rock energy. Taking over the reigns from producer Quincy Jones for the first time on **Winners**, Messrs. Johnson undoubtedly felt the need to make up for the loss of Quincy's studio genius with a new emphasis on eclectic rhythms. Hence, the forays into rock

with *I Want You* and *Hot Mama*, the pseudo-Latino moves on the Toto-penned *In The Way*, the plodding MOR of *Sunlight* and the born again gospel banality of *Daydreamer Dream*.



In short, when the Brothers Johnson stick to what they do best — the velvety but firm funk of *The Real Thing* and *Dancin' Free* — their tentative organization is barely noticed. But, on ambitious attempts like *In The Way*, the production is cluttered and in the way. **Winners**, like most previous Brothers Johnson albums, has its *Stomp! Blam!*-type hits, but also shows some of the stretch marks of inevitable growth. When the rock guitar solos on the Brothers Johnson's albums move from 1973 to, say, even 1977, I'll accept the renaissance and integration of black pop and rock.

Ramones *Pleasant Dreams*

The Knights of Forest Hills come back from their disastrous efforts with Phil Spector to prove you can go home again after all. With the help of 10cc's Graham Gouldman, a most unlikely choice for producer, the masters of minimalism grow into pop maturity. *Pleasant Dreams* features such un-Ramonesian devices as harmonies, drum solos and back-up vocals as well as those time-honored qualities of Joey's nasality, talon-like hooks and their famous lyrics.

Only the Ramones could address the mediocrity of radio so succinctly (*We Want The Airwaves*), the beauty/horror of the urban jungle (*All's Quiet on the Eastern Front*), the tedium of work-a-day realities (*It's Not My Place in the 9 to 5 World*) and the deadly earnestness of the music industry (*This Business Is Killing Me*), while managing to fill their ditties with such esoteric referents as music critic Lester Bangs, Uncle Floyd, Roger Corman, Allan Arkush and Stephen King. Six years after their birth, the Ramones still pen anthems about how-we-all-live better than all the sensitive singer/songwriters in Laurel Canyon and Topanga County combined.



So, it's time to drop your punk preconceptions, America, and embrace these divine fools before it's too late.

Joe Jackson *Jumpin' Jive*

The lightweight but commercially successful English new wavesetter, Joe Jackson suddenly shifts directions and puts out an entire album's worth of big band classics. He covers luminaries such as Cab Calloway, Lester Young, Glenn Miller and especially, Louis Jordan. The liner notes insist we abandon any prejudices, just "listen and enjoy," but the oddities of this collection make such a suggestion impossible.

Certainly, *Jumpin' Jive* sounds as if Joe Jackson and his cohorts had a great time making it, and that alone is almost enough to redeem it. The complex orchestrations and sheer exhilaration from the speed of these composi-

tions give energy and enthusiasm an edge over purist snobbery. And, to these admittedly unschooled jazz ears, it certainly seems like the musicians on *Jumpin' Jive* are not only havin' fun, but pulling it off, too.



Nevertheless, is it really necessary for Joe to rap in dialects that are mostly on the level of *Amos 'n' Andy*? I understand it's all in fun, but didn't "dem, dese and dose" go out with Stepin' Fetchit? I'm not accusing Jackson of racism — his attitude is more reverential than condescending — but rather of not knowing his audience. Who is this record for?

Still, if just one redneck punk can get turned on to Cab Calloway by hearing *Jumpin' Jive*, that can't be all bad, right? But a whole album seems a little redundant, especially when Jackson leaves out the crucial link which could make this music so vital today. *Jumpin' Jive*'s scholarly faithful approach is not about to move jazz out of Carnegie Hall and back into the warehouses, though Joe Jackson's name may very well get it into the rock discos, where people can dance to it just like they did thirty years ago.

Def Leppard *High 'n' Dry*

Def Leppard is best known to most as the youngest of the new Heavy Metal revellers and possibly the most promising... Unfortunately, their long awaited second LP, *High 'n' Dry*, reflects none of the energy or promise of the first. The most likable thing about Def Leppard, that

which set them apart from their compatriots, was their high-level energy and fan-like stance. After having been on the road for little over a year without much time to sit down and work on songs, they've fallen into the trap so many other Heavy Metal bands have by sinking into an abyss of monotony.

Where *On Through the Night*, their first album, reflected a desire to go out on the road, *High 'n' Dry* is more of a synopsis of what happens to you when you're never off the road. Road songs can be great (although they've been done to death), but these are not "fun" road songs — the lyrics sound more like complaints than refrains. So, now that they've done what they set out to do, touring with their idols and living to tell the tale, what's left?



While supporting AC/DC, whose producer, "Mutt" Lange, worked on *High 'n' Dry*, it sounds like Def Leppard picked up quite a bit more than a few tips, more like whole riffs. Throaty Joe Elliott even begins to sound like Brian Johnson as he croons his way through tracks like *Lady Strange*. Where are all the double leads that made Leppard so notorious? More often than not, the guitars sound more at odds with each other as they flood lengthy tracks with drawn out solos.

Still, there are better cuts like *Mirror/Mirror*, which works precisely because of its progressions and changes, but if you expect to find rock and roll anthems on the order of *Rock Brigade*, forget it. Like so many others, Def Leppard have found themselves to be a hard act to follow. □

review by Elin Wilder

Celebrity Rate-a-Record

with BLACKFOOT'S RICK MEDLOCKE

Rick Medlocke says he carries a cassette deck and lots of cassettes with him on the road. "I listen to records constantly, a little bit of everything." His little bit of everything ranges from Roberta Flack to Led Zeppelin to Kim Carnes to ZZ Top. Meanwhile, a great deal of hard-core rock and roll fans are listening to Blackfoot's latest, *Marauder*.

We gave Rick a stack of 45s to listen to and he chose the following:

Whatcha Gonna Do For Me?, **Chaka Khan**

I like Chaka Khan. I like the song and I like the production. She's really hot, man, she's good. I'll give her an A.

Find Your Way Back, **Jefferson Starship**

He's a killer. That Mickey Thomas

is an unbelievable vocalist. There's good sounds on the instruments, very open, very big. There's one note Mickey hits, watch this, right here — unbelievable. I give the song an A plus.

Crazy 'Bout an Automobile, **Ry Cooder**

Here's an artist I've been following since 1970-1971. This was recorded in London at the Apollo in October of 1980. Very tight. Great band for a live recording. You can really feel the blues root in his music. Excellent slide work. Excellent record, man. If you're not a Ry Cooder fan, you won't understand, but I'm a Ry Cooder fan. He's as close to the black as any man can get, besides me.

Life is an Illusion, **Joe Walsh**

I love Joe Walsh anyway. I love the south of the border atmosphere of it. Isn't that great (laughs and cranks up the volume)? Good record, I like it. Joe Walsh is sick to me, he's great. He blows me apart.

Never Gonna Leave You Alone, **Joe Vitale**

I hear some Joe Walsh influence. That's not a bad influence. I think it's a good record

Small Town Lovers, **The Association**

It doesn't really do anything for me. It sounds like a lot of other groups I've heard since their early days. It's not my bag of red beans.

Urgent, **Foreigner**

Great vocals. Jr. Walker gets an A plus for his sax solo, buddy. Good production. I'll definitely give it an A. The sax break is a killer.

On The Road Again, **Chipmunks**

What the hell do the Chipmunks know about being on the road? We should wait for one of them to store his nuts. □

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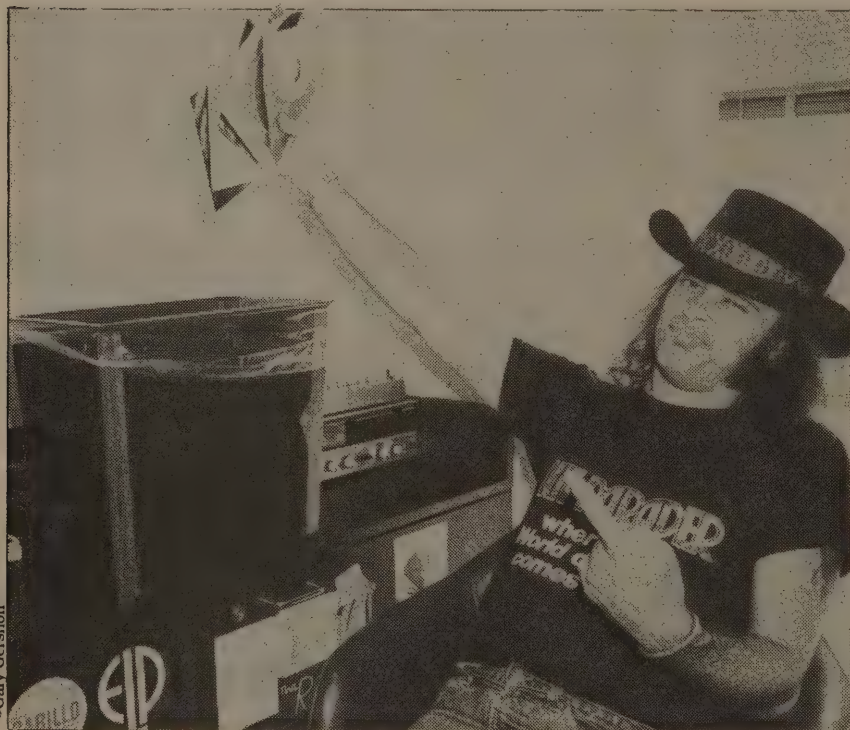
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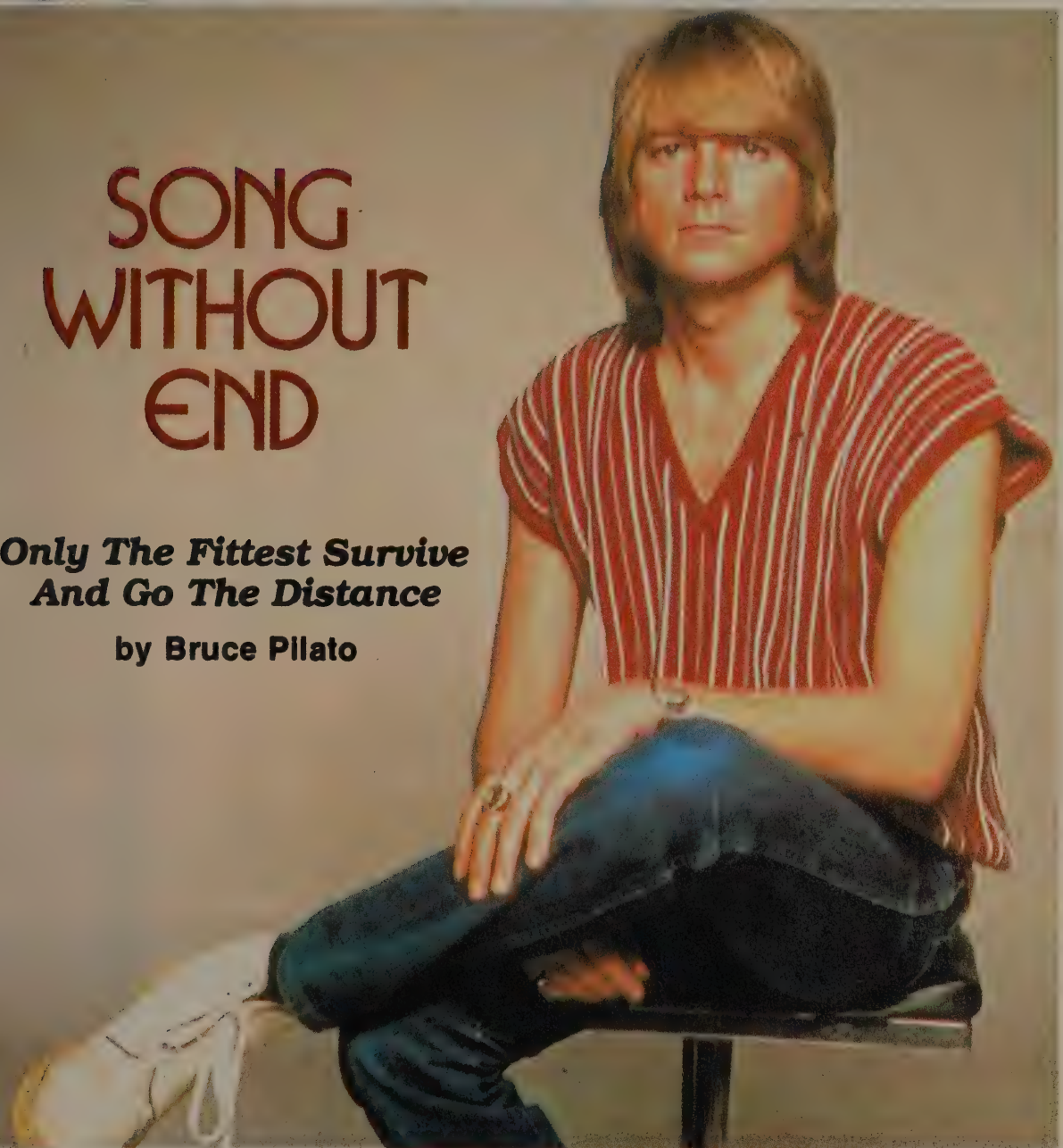
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MOODY BLUES

SONG WITHOUT END

***Only The Fittest Survive
And Go The Distance***

by Bruce Pillato



Justin Hayward of the Moody Blues: "If we had stayed together another year we may have split up and never gotten together again."

"There's always a magic with the Moodies whenever we get back together," said Justin Hayward relaxing for a few moments before heading back into the studio to finish his vocal track. The multi-talented singer/song-writer/guitarist for the Moody Blues was taking some time off his hectic schedule with the band to talk with us about their legendary past, their very active present and their progressive future.

Fresh off their sold-out summer

U.S. tour and high on the heels of one of their most successful albums ever, **Long Distance Voyager**, Hayward and the Moody Blues are in the midst of a very rewarding and busy period in their career. Although this has been their first tour since 1979 their album reached Number One on the charts, and the band is just as popular now as they were in their heyday, circa 1972.

"When we first started working on this album," said Hayward, "I played a new song for the band and

we all listened with headphones and worked it out. It was *that* band again! And everytime we sit down and play we sound like that. It never ceases to amaze me."

Fans and critics alike are also amazed that the Moody Blues have proved more than once that they have staying power, something very rare in today's trendy rock culture. After a five year period of inactivity they bounced back in 1978 with the platinum **Octave** LP, a lengthy world tour, lull and finally the new album and tour.

"At the time we did *Days of Future Passed*, we didn't have enough money to put petrol in the tank of the van."

Long Distance Voyager, even more so than the highly anticipated **Octave**, is the musical statement that re-establishes the group on the music scene. Some may even consider it the essence of the band since it bridges the old, traditional Moody Blues sound and style with a harder, futuristic approach.

The album opens with the compelling Hayward original, *The Voice* and ends with Ray Thomas' autobiographical anthem, *Veteran Cosmic Rocker*, which stands as a testament to everything known as The Moody Blues, and covers a myriad of musical styles from dreamy (Graeme Edge's *22,000 Days*) to driving (John Lodge's *Nervous*).

Long Distance Voyager is a departure for the band since it marks the first time they've ever worked without their longtime associate and producer, Tony Clark. The new LP's production chores were handled by Pip Williams, who is best known for his work in England with bands such as Status Quo.

"The work we did on the new album," Hayward said, "seems more upfront than it ever was before. There's more bass — drums and guitar. But you know ... it's still

that band. The Moodies."

Long Distance Voyager also marked the first recorded appearance (he toured with them in 1978 and 1979) of ex-Yes keyboard player Patrick Moraz. Moraz joined in 1978 shortly after the release of **Octave** when original member Mike Pinder left. "He's an excellent player and he brought a whole kind of influence to the band," said Hayward. "He's effected that particular layer which we call the 'icing on the cake.' Underneath, however, the band is still the same. Maybe a little bit more open now and maybe a little bit more upfront."

Onstage, Moraz's keyboard wizardry has been an enormous help, giving the band a musical spaciousness it has never felt before. The group now sits comfortably between the techno-rock of bands like Yes; Emerson, Lake & Palmer; and King Crimson; and the more melodic-pop side of the fence.

The group began in 1964 with Edge, Thomas, Pinder and a guitarist and bassist who were replaced the following year with Lodge and Hayward. Initially known as a British Invasion pop group, they scored big with a #1 hit, *Go Now*.

It wasn't until four years later, in March of 1968, that they released their second album, the haunting and beautiful **Days of Future Passed**. This album was recorded with the London Symphony Orchestra and featured the pioneer keyboard-string instrument, the Mellotron. The Moodies were lucky that their record company invested heavily in the project. The Company wanted an album that would demonstrate the advanced stereo recording technology it was developing and also was "amused" with the concept of merging classical and rock music.

Days of Future Passed sold well on both sides of the Atlantic and established the group with a very loyal and growing cult audience absorbed by such classics as *Nights in White Satin*. As the group passed out of the sixties and into the seventies they released a series of albums, including **In Search of the Lost Chord**, **On the Threshold of a Dream**, **To Our Children's Children's Children**, **A Question of Balance** and **Every Good Boy Deserves Favour**. They scored with several hit singles, including *Tuesday Afternoon*, *Question* and *The Story in Your Eyes*.

Their distinct sound was a combination of many influences.



The Moody Blues, from left: Justin Hayward, Ray Thomas, Patrick Moraz, Graeme Edge, John Lodge.

Always known as a touring band, the Moodies feel it was their road work rather than their albums which has led to their enormous popularity.



eGary Cerisoff

Said Hayward, "It was a lot of classical music and the Mellotron which gave us our sound. And I would also have to say it was a little of Buddy Holly, Paul Simon and The Buffalo Springfield."

Ironically, The Moody Blues never got to perform onstage with an orchestra, like Procol Harum had.

"We never played with one onstage and I wish we had. But at the time we did **Days of Future Passed**, we didn't have enough money to put petrol in the tank of the van!

"I mean, The Moodies got a reputation as a touring band, but a lot of the records weren't accessible when they first came out. **Days of Future Passed** got to #1 six years after it was released! I think the reputation of being a touring band in the late '60s and early '70s is what made our following grow." Their fans continued to grow until 1973, when the band reached a peak in popularity with the release of **The Seventh Sojourn**.

"I played a new song for the band and we all listened with headphones and worked it out. It was *that* band again."

"In 1973 and the beginning of 1974, we did a long world tour and then we went apart. It wasn't an official breakup, but I could see it coming and at the time I personally thought it was crazy because we were just beginning to see the rewards. But looking back now, it was exactly the right thing to do because if we had stayed together another year we may have split up

and never gotten back together again."

All five members of the band spent the next five years recording solo albums and doing some brief tours. Even now that the band is officially together they still continue their solo projects. "I think it's very good for the band. We discovered that during the time we spent apart. I think we needed to work with other people and it made the Moodies a pleasure, instead of the same old thing in our lives."

The group began planning their next album as soon as a year after the split, but "no one wanted to say it until we had the tape in our laps." The long awaited **Octave** was released in 1978 and a lengthy tour followed, along with the departure of Pinder and the addition of Moraz.

They began recording **Long Distance Voyager** in April of 1980 and touring for the record is expected to continue through early 1982. Another round of solo projects will follow and in all likelihood, so will their thirteenth album.

How do the 1980s look for Hayward and the Moody Blues? "Things are looking very good. We're really enjoying it." Hayward also expects the band to last for many more years to come. "I don't see why not," he says enthusiastically. "I mean, you never can tell but it would be great, really. We'll just take it as it comes." □



ZZ TOP

NEVER SAY DIE

Texas Rockers Let The Good Times Roll

by Andy Secher

"It's really not part of my nature to brag too much," ZZ Top's guitarist Billy Gibbons said, "but I've just got to say that right now this band's got it all together. We've got an album out, our national tour's goin' great, and we're all havin' the time of our lives. ZZ's gone through some hard times over the last few years, but I'm real happy to say that those experiences have toughened us up a bit and gotten us in the right frame of mind to play some bad-ass rock & roll," he said with a laugh. "Right now that's all this country boy wants to do — just get on stage, plug in my guitar and play the nastiest licks that I can think up."

After over a decade of refining their distinctive blues-cum-boogie sound, ZZ Top proudly remains "that little ol' band from Texas". In their case, however, the term "little" may be somewhere misleading. Back in 1976 this Houston-based trio emerged from years of dues-paying to become the single most popular "live" act in rock & roll, setting nationwide attendance records that have yet to be broken. That same year their fourth album, **Fandango**, sold over two million copies, and their single, *Tush*, sailed to the top of the charts. "That little ol' band from Texas" was the "biggest" American rock band in the world.

But just as they completed their "World Wide Texas Tour" (at that time the most



Gary Gershoff

Billy Gibbons: "Just give me a beer and a guitar to play and I'll be happy wherever I am."

lucrative tour in rock history) their luck started to go sour. Gibbons and bandmates Dusty Hill (bass) and Frank Beard (drums) became embroiled in a bitter legal battle with London Records — who then distributed all of their material — and as the judicial documents began to be hurled with increasing fervor, ZZ's high-flying career came to a grinding halt. They disappeared from the music scene for the next three years, and rumors regarding the band's possible whereabouts ranged from stories of their becoming mercenary soldiers in Africa to tales that they were monks in a far-eastern religious order.

As the ensuing court actions dragged on year after year, the band drifted farther and farther apart. Gibbons told us, "I only spoke to Frank and Dusty a couple of times during those three years." But as soon as all the legal dust had cleared, the band signed a new contract and headed back into the studio to record what Gibbons called, "some of the 'baddest' music that you can hear on this side of the Pecos". To their delight, and to the delight of their fans, they quickly discovered that neither their legal difficulties nor their time apart had stifled any desire to rock and roll.

"Of course, when you really haven't been a band for a long period of time you begin to wonder if things can ever

be the same again," Gibbons said. "But even though we had all headed our separate ways, we found out that ZZ Top was a lot more than just a rock and roll band. Frank, Dusty and I all share the same roots and the same interests, so while we may have been apart, the philosophies of ZZ were very much alive within each of us. When that whole mess was finally behind us and we were able to get back into the studio to record *Deguello* last year, it was one of the happiest days of my life. Honestly, when we got together again it was like we had never been apart. That feeling of unity has only grown stronger over the last year, and it really shines through on our latest album."

With the release of *El Loco*, this "beer drinkin' and hell raisin'" triumverate has once again hit the rock and roll trail, playing their infectious brand of raw-boned boogie, and doing their best to "bring Texas to the people."

"The road's still what rock and roll's all about," Gibbons said — resting his boots on a nearby stool. "For this band, being on tour has always been our happiest and most productive time. Nothing can match the feeling you get after a few weeks of livin' on the road. Actually, when you're on tour, you can get your whole being attuned to what you're trying to do with

your music, and you really begin to live just for those two hours you spend on stage each night. Believe me, a rock and roll tour isn't filled with as much glamour as you might think. All the Holiday Inns get to look mighty familiar after a while. But we're not back on the road for the glamour, or even for the fun — we're out here because ZZ Top still feels a real need to just bring the music to the people.

"We're still just three guys who write tunes for everybody," Gibbons said. "We haven't veered too far from the course we started out on. There are an awful lot of trends that seem to come and go in this business, but we think there'll always be a following for the type of music we play. We're still just simple country boys," he joked, "so what do we know

that'll never change."

ZZ's down-home attitude is clear on *El Loco* (whose title pays homage to the band's fondness for the "crazy weed"), where such tunes as *Tube Snake Boogie*, *Pearl Necklace* and the surprisingly pop-oriented *Lella* have added more boogieladen fuel to the band's full-throttle rock attack. With Gibbons' burning guitar notes and razor-edged vocal style leading the way, ZZ has shown that once again, despite the current popularity of the "fluff" rock played by bands such as Styx and REO Speedwagon, there'll always be room for ZZ's rough 'n' tumble style. There are bands that write prettier lyrics and catchier melodies, but when it comes to pure rock and roll power, few bands can match ZZ Top's brand of dynamite.

"The road's still what rock and roll's all about."

about 'fancy' music? Just give me a beer to drink and a guitar to play and I'll be happy wherever I am. I guess it has been a little more difficult to maintain a working-class image as we've become more and more successful. But we've found that no matter how many records we sell, we're still the same people inside, and that's something

"I think the album's real interesting," Gibbons stated. "We boogie, we rock and we play the blues, and I think we pull 'em all off real well. If people want to hear us get down and boogie we give 'em *Tube Snake*, which I guess is the logical descendant of *Tush* and *La Grange*. If they want to hear something a little different, let 'em check

out *Lella*, which is about as 'different' as we're ever gonna get. We were just fooling around in the studio one day and our producer, Bill Ham, started the tape machines rolling — *Lella's* what came out. We're even thinkin' about playing that song live," he added with a chuckle, "but I just don't know if we could handle playin' a pretty song like that on stage."

While they may not be mentally prepared to play *Lella* in concert just yet, ZZ's current live show still ranks among the most exciting and unusual in rock and roll. Each of the band's bearded members dresses in Devostyled jump suits, with derbies on top of their heads — ZZ now projects an image of new-wave and old-west combined.

"I like to think of the new show as 'Doc Holiday meets the beast from Saturn'," Gibbons laughed. "We believe that our fans don't come to our shows to hear anything profound — they just come to have a good time. Our intention is just to make sure that they do. They know what they're gonna hear — just the same brand of spiced-up boogie that we've been serving up for years, but with our lights, and our special effects, our show really is something special," he said. "I think it's safe to say that you never get exactly what you expect when you're dealin' with ZZ Top." □

ZZ Top, from left: Billy Gibbons, Dusty Hill, Frank Beard.



SO YOU WANT TO BE A ROCK STAR?

Producers: Behind The Scenes Hitmakers

by Janel Bladow

What does a producer do and why do you need one? Plenty of times these are the first questions that band members ask once they've signed with a record company.

Most people really don't know what to tell you. "The producer, you know, he produces," a music jackal once told me. What's that supposed to mean? The trouble is, most people can't put his actions into words. What he does is sometimes so subtle you're amazed at the finished product. Other times, he must be so overbearing to draw out a sound, you'd think he was a musical dictator seeking his last revenge on every rock and roller who dreams of playing Madison Square Garden.

To find out why a band needs a producer and what he does, **Hit Parader** traveled up to Toronto and tracked down one of the best — Bob Ezrin. The 35-year-old multi-talented maestro of the mastertape has

produced chartbusting albums for such supergroups as Alice Cooper, Aerosmith, Kiss and Pink Floyd. He discovered and delivered Cooper, pulling together a mind-warping stage show and platinum hit, *I'm 18*. Also to his credit, are highly acclaimed debut LPs by the Kings and Tim Curry, and Nils Lofgren's *Nils* album.

Ezrin himself was a little stunned by the question, but quickly recovered his cool and launched into a scholarly discourse on what, exactly, is expected of a producer.

"On one level," began the hitmaker who learned his trade from mentor Jack Richardson, "you have to act as an observer, a kind of referee, in the studio and during the writing process, as well."

Since one group member always wants to rise above the others, Ezrin finds that this, plus not massaging egos or beating them down either, takes most of his effort. "A producer can't dominate the working situation, but he has to be a director, providing a balance of discipline," he says.

And, Ezrin adds, "A group needs someone objective who also has a good sense of the material and their goals. He has to have an understanding of what the market requires (meaning, what records sell) and filter out what best applies to a

particular group and its musical potential."

A songwriter, pianist, guitarist, trumpet player, audio technician, studio designer, scholar (he's the past chairman of the music department at Fanshawe College in London, Ontario) and father of four (his wife is expecting #5 any moment), Ezrin knows all aspects of the studio, which makes him more of an expert than most producers. "On the mechanical level," he says, "a producer has to run the sessions efficiently, watch budgets, and deliver a project on time. To me, it's essential to know how to play every instrument in the studio, be able to write music, know every detail of a recording studio's operation. Then, a producer *still* has to have an ear for what makes a hit record. He has to know the sound the band's after — better than anyone else, including the band — and get it."

According to Zero of the Kings, whose second album Ezrin recently wrapped in Toronto, "Bob whips it into shape. He has a high moral code, good ears and gets a sound fast."

Bob, however, describes his aural appendages simply as "a good set of listener's ears. Most of the time I know when I have a hit record. I have a sensitive stomach. It reacts correctly." □



At a Toronto recording session are (clockwise, from bottom): Kings Zero, Max Styles, Sonny Keyes, David Diamond with producer Bob (*The Wall*) Ezrin.

"The time's just right for us to release a live album," Nazareth's gravelly-voiced Dan McCafferty said about the band's new double-record set, *It's Naz*. "People have been asking us for years, 'When are you guys finally gonna release a live album,' and, quite honestly I was getting damn sick of it," he added with a laugh. "The band just really seemed to be happening during our

groups in the world.

Then, a few years ago, this Scottish sextet decided to reevaluate their musical stance and shift their emphasis towards a more balanced pop-rock attack. On such albums as *Malice in Wonderland* and last year's *The Fool Circle* (both produced by ex-Doobie Brother Jeff "Skunk" Baxter) the band featured a more refined and melodic sound, but, as their artistic eclecticism

with it. When the music starts to bore the people who are playing it, well, then it's time for a change. We had no desire to become another Fleetwood Mac, but we had always been viewed as a band that only knew three chords, and we just wanted to show off a few of the skills that we had kept hidden over the years. Mind you, we still enjoy rockin' as much as anyone — after all this is still Nazareth, and that's some-

more. As a bonus the group has included two previously unreleased studio tracks, *Morning Dew* and *Juicy Lucy*, rockers that blend perfectly with the band's live sound.

"Getting on stage is still the greatest feeling in the world," McCafferty said. "Those two hours in-concert make up for all the hours of boredom you have to spend in hotel rooms and in airports. I think that Nazareth's fans are the greatest fans in the world. They've stuck with us over the years and most of them have accepted the changes we've gone through. This album is for them. It's our way of showing we care and that we love them. The two studio cuts that we've included are a bonus for those people, because they're the ones who've really kept us going, and this is an opportunity for us to show our appreciation."

The group's live album also represents the first vinyl appearance by the band's two new members, keyboardist John Locke and guitarist Billy Rankin. They join McCafferty, guitarist Manny Charlton, bassist Pete Agnew and drummer Darrell Sweet to form what may be Nazareth's strongest lineup ever.

"We just wanted to spread our sound out a bit," McCafferty explained. "We had become used to having an extra instrumentalist in the band when Zal Clemenson was with us for a few years. But when he left last year, we saw the opportunity to do something really different, so instead of just adding a new guitarist, we added a new keyboard player as well."

"Both Billy and John have contributed an extra dimension to our sound. They've added new depth to the old songs and brought a greater depth to the new ones. For a band that's been around for as long as we have," he added as he took a drink from his ever-present glass of Scotch, "I think we're in a pretty healthy state right now. It wouldn't surprise me too much if we hung around for another decade or two." □

NAZARETH

BAND FOR ALL SEASONS

*Live Album And New Players:
There's Been Some Changes Made*

by Andy Secher



Nazareth, from left: Pete Agnew, Dan McCafferty, Billy Rankin, Darrell Sweet, John Locke, Manny Charlton.

Spring, 1981 tour, so we recorded a number of shows and said that if everything sounds as good on tape as it does on stage, then this'll be the time that we'll finally do our live record."

Nazareth's live album has served as a much needed pick-me-up for a career that has been slowly and steadily losing commercial momentum. For nearly a decade, starting with 1972's *Loud n' Proud*, Nazareth reigned as one of the most volatile and successful kick-ass rock & roll

increased, their popularity decreased. McCafferty is disappointed because the band's last two studio efforts were never given enough recognition, but he feels that *It's Naz* may be the perfect vehicle for revitalizing Nazareth's sagging commercial status.

"A few years ago we just felt a need for a change," he said in his heavy brogue. "Our hard rock style was still selling records fairly well, but we felt that we were getting a little stale

thing that's made quite clear on the live album. When we want to just crank it up, there's still nobody who can rock like us."

It's Naz is, in effect, a live "greatest hits" collection, featuring material from the band's career. On it are early hits like *This Flight Tonight*, and in-concert favorites like *Hair of the Dog* and *Expect No Mercy*. The new album contains everything that every Nazareth fan has ever wanted to hear — and

HIT PARADER

*JUDAS PRIEST'S
R.R. DOWNING*





Pick Hit

WHITFORD/ST. HOLMES

"You're Doing Nothing, I'm Doing Nothing, Let's Do Something."

by Charley Crespo



Brad Whitford (left) formerly of Aerosmith left that band to form Whitford/St. Holmes: "It was frustrating writing material and not being able to play it."

"The decision took me a long time," Brad Whitford told *Hit Parader* in an exclusive interview a few days after the well-known guitarist quit Aerosmith. "I started working on the new (Aerosmith) album. I did as much as I could.

"I needed time to do something else, you know. I spent ten years with that group. My time had come. It's as simple as that, really. The music I was writing was not Aerosmith music. It just wasn't in that vein. It was frustrating writing material and not being able to play it."

About a year ago, Whitford called an old friend, Derek St. Holmes, whom he'd met about five years earlier when St. Holmes was Ted Nugent's lead singer. Aerosmith and Nugent did a series of con-

certs together, and Whitford and St. Holmes went on to become good friends. Both maintained rigorous rock and roll schedules, Whitford with Aerosmith and St. Holmes with Nugent and a short-lived band called St. Paradise, but the two musicians almost lost touch.

"He called me in Atlanta last summer and we bluffed each other," St. Holmes recalled with a laugh. "He asked me what I was doing and I said I was playing around with some local guys, and then I asked him what he was doing. He said he was working some stuff out with some guys in Boston. A few days later, we talked again and said, 'hey you're doing nothing, I'm doing nothing, let's do something.'"

St. Holmes had hooked up with two other Atlanta-

based musicians, bassist Dave Hewitt, formerly of the British band, Babe Ruth, and drummer Steve Pace, who'd played in a southern hard-rock band called Hydra. St. Holmes had played with these guys separately, but had only played together with them about three times before Whitford flew down.

At the time, Aerosmith was still on sabbatical, not recording or touring. Whitford went in looking for a departure, just something to do until Aerosmith was ready to work again. It wasn't until a year of playing, planning and ultimately recording that Whitford decided to leave one of America's most popular rock bands to devote all his time and energy to his new group.

"I had my time with that band," Whitford said. "I

didn't feel I was creative with Aerosmith, but with Derek I was creating. I'm writing lyrics, which I never did before. It fits me more than Aerosmith."

"We started playing," St. Holmes interrupted, "and he played all these great riffs. You'd think he was a rhythm guitarist, his fingers aren't supposed to go that fast, but when I heard him play, I realized that a lot of those Aerosmith leads were Brad and not Joe Perry."

The new self-titled debut album by Whitford/St. Holmes features St. Holmes' awesome vocal range, guitar leads by both and their combined songwriting skills. Whitford, who did a majority of the guitar leads, used an assortment of guitars for different sounds (he has a collection of about 30 guitars). St. Holmes double tracked some of his vocals for harmony, splitting octaves in the process. This is one sizzling debut.

At presstime, Whitford/St. Holmes hadn't yet played before a live audience, but they were eager to establish the rock band in concert. The game plan was to see how the record was accepted before planning out a tour. They also had to wait for Whitford to get rid of a very bad case of poison ivy.

"If this album dies, keep all razor blades at a safe distance," St. Holmes laughed. "I hope we can just get a foot in the door. The stuff about 'he was in this band and he was in that band' — that goes over in one room, but in the next room, they don't give a shit."

"We're playing music that I want to hear. We have to compete with bands like Journey. This album doesn't have to go top ten, though. For now, I just want people to come to our shows and remember that they saw a great band." □

Balance

"The name Balance implies that this band can cover a lot of sounds and grow in a variety of areas without being limited," singer Peppy Castro says of his new group. "The balance in the situation is a result of combining Doug 'the Gling' Katsaros (keyboardist) who comes from the extreme right, theater, and Bob Kulick (formerly guitarist with Meat Loaf, Elton John, Lou Reed and Alice Cooper), who comes from the extreme left, rock & roll, and me. I'm somewhere in the middle, having done both rock and theater."

Castro's musical credits date back to the mid-'60s, when he formed the legendary Blues Magoos at age 14 in Greenwich Village, a group that hit the top-five in 1967 with *We Ain't Got Nothin' Yet*. When the Magoos disbanded in 1970, Castro moved into theater, playing the role of Berger and Woof in the original Broadway production of *Hair*. He later formed Barnaby Bye with the Alessi Brothers, a favorite on the Long Island club circuit. Each project was different from the others.

"I was always fascinated by artists who established themselves with a criteria they were expected to change," Castro said. "People like the Beatles, Todd Rundgren, Frank Zappa and Queen never got locked into one style or sound. That's the kind of versatility we hope to achieve with Balance."



The Go-Go's

The original members of the Go-Go's all lived in a rundown hotel in Hollywood circa 1978. The fact that none of them knew the first thing about music didn't make a bit of difference. However, following a most memorable debut performance at the renowned basement club, The Masque, they decided they'd have to learn.

"Our friends were the ones that gave us our support at that time," admits lead singer Belinda Carlisle (pictured here), "because I doubt that anyone who didn't know us would have liked us then."

The Go-Go's went on to play all of Hollywood's top new-wave hangouts after some personnel changes, went on an American and European concert tour with two English ska bands, the Specials and Madness. In London, the Go-Go's released one

Shooting Stars

by Charley Crespo



single, *We Got The Beat*, that became an anthem at new wave dance clubs. With the release of the debut album, *Beauty and the Beat*, the Go-Go's — Belinda Carlisle, guitarist Charlotte Caffey, drummer Gina Schock, bassist Kathy Valentine and rhythm guitarist Jane Wiedlin — are ready to take the U.S. by storm.

The Elektrics

For the Elektrics, it all began in 1979 with a classified ad in a New York area weekly rock publication that read, "Wanted! Creative, brilliant, totally devoted and dedicated musicians to play in rock 'n' roll band." That ad succeeded in bringing together the band as it is today. Vocalist Carl Worner, who placed the ad, rounded up 19-year-old bassist/songwriter Chris James, keyboardist Bobby Drew, drummer Andrew Papa and guitarist Marco Delmar. Three months later, the Elektrics had management, a booking agency and Capitol Records ready to release *Current Events*, their debut album. Since that release in 1980, the pop/rock band has evolved from writing individually to concentrating



on team efforts. Their latest release, *State Of Shock*, is a product of this vision. An outside contribution is the Elektrics' surprising version of the Moody Blues' first hit, *Go Now*.

"We do have a challenge in that we have good pop abilities, but we want to progress and do more modern things, so we have to fuse the two together," James said of the Elektrics' overall approach. "It seems to me that once some groups decided they were electric-type bands, they lost contact with the human element, and became a bit cold. We see ourselves as people first, with a little bit of machinery added on."

Richard "Dimples" Fields

Richard "Dimples" Fields, nicknamed for one of the best smiles in show business, was an aspiring young baseball star in high school in the San Francisco area, but found he was on to something big when he decided to take a few schoolmates up on an offer to sing in their band. Shortly thereafter, he embarked on a solo career, which led him to open a popular Bay Area nightclub and then become a regular act in it. Dimples' emotionally charged concerts there soon garnered a strong following, especially with women.



Dimples tackles a number of r&b styles with his high, fluid voice. Surprises include his reworked version of the Penguins' hit from the 1950s, *Earth Angel*, and Betty Wright's bad-tempered, comical rap at the end of *She's Got Papers On Me*, both of which appear on his debut album, *Dimples*. This Dimples has got himself a lot of style. □

HALL & OATES

CATCHY KIND OF GUYS

"Rock And Roll Makes Frank Sinatra Look Like A Musical Cretin"

by Jim Feldman



©Lynn Goldsmith

Daryl Hall and John Oates: "They thought we were different, weird."

Daryl Hall and John Oates are riding very high on the hottest, most sustained streak of their career. Since they joined forces in Philadelphia eleven albums and more than a decade ago, they have come up with some impressive hits, including *Rich Girl*, *Sara Smile*, and the magnificent classic, *She's Gone*. But their original and impressive synthesis of exuberant, tuneful rock, blue-eyed soul, and pop accessibility was never a steady commercial fireball — until this past year,

when all four singles off their last album, **Voices**, became hits: three made the top ten, *Kiss on My List* reaching the top spot.

It is not surprising, therefore, that their new album, **Private Eyes**, closely resembles **Voices**, which must account for the undeniable self-confidence they exuded when I talked with them at New York's Electric Ladyland Studios during a break from mixing **Private Eyes**.

Daryl Hall was the more vocal of the two, while John Oates, much more reserved, would add to, or qualify, his

partner's comments. Talking about the new album, Hall said, "There are a lot of elements from **Voices** that you'll recognize, but it's taking **Voices** a step further. It's an improvement, the sounds seem more intense." Hall & Oates put a lot of catchy singles on the album, which they recorded with the same band and at the same studio as last time.

Both Hall and Oates believe that most of their great success in the past year resulted from the fact that **Voices** was their first

self-produced album. (They also produced **Private Eyes**.) And it was the first album to satisfy them. Hall said that although they are proud of a lot of their past work — "We're not saying it was all shit" — they don't think they and their various producers fit properly. "They weren't our sounds; it wasn't what we wanted. We listened to too many people. Our management was nervous, so were our record companies — they thought we were different, weird, they wanted someone to control us in case we did something

strange. We blew it. We let them." Oates discussed each producer's good points, but he was quite blunt about their failings. He came down particularly hard on David Foster, who produced **Along The Red Ledge** and the underrated **X-Static**, and who has worked with Boz Scaggs and Earth, Wind & Fire. "Of course, even if it doesn't click the first time, you may try it again with the same producer. We were musical strangers. It wasn't wrong, for sure. But he couldn't figure us out, and he was too concerned with having hits."

Hall and Oates have also developed a healthy skepticism about the music business. Hall put it directly, "We're lucky that there's two of us, because we get to hang on to each other when everybody else thinks we're idiots." Oates agreed: "It means accepting less than large commercial success if you want to take chances." Hall said, "It means dedicating yourself to musical evolution within yourself. And not going for the easy thing all the time." He cited his protracted battle with RCA to release his solo album, **Sacred Songs**, which Robert Fripp produced in 1977. Naturally, it sounded a bit ahead of its time. RCA wouldn't release it, although, said Hall, "Only the corporation thought it wouldn't go, that it was weird." Eventually — after well over two years of taking the album directly to radio stations and writers — Hall and Fripp convinced RCA to put it out. Hall said, "I like making money. I make money; I'm not poor. But music isn't about selling millions of copies. **Sacred Songs** didn't sell too well, but I didn't expect it to. You have to put up with the fact that record companies want something they can sell. They care about product."

Even though their career together has basically encompassed the '70s, Hall & Oates consider themselves to be an '80s band that derives from the '60s. Similarly, Hall applied this relationship to music in general, by criticizing the '70s rather harshly. "Technology took over in the

'70s. The essence of music was obscured by stylized productions, synthesizers, slickness. There was a polarization in the '70s." (Oates had earlier remarked, "**X-Static** was a victim of the rock/disco feud. We tried to merge the styles, but nobody was into a merger.")

Now Hall sees an emerging emphasis on integrating black and white styles of music: "We have always been in the vanguard of that." He referred to demographic indications that the population is getting older to help explain the new, "adult" musical energy. "The '60s was

Whatever their current musical likes and dislikes — and neither Hall nor Oates listens to much music for pleasure because, said Hall, "It demands all our attention, we focus on it intently. It's the old story, the thing you love the most, you have to put aside" — they take great pleasure in defending rock against its doomsayers. Reacting to a June cover story in the Sunday **New York Times Magazine** entitled "Outlasting Rock: Sophisticated Melody and Lyrics Make a Comeback," whose contention was that rock has had it, Hall (with Oates nodding his agreement) almost

melodic sense, a sophistication second to no other musical generation. Rock and roll makes Frank Sinatra look like a musical cretin."

Hall & Oates are usually in the studio or on the road. Their various career demands, the unusual pressures and temptations of the rock/show-biz world have led them to fashion lifestyles that one wouldn't call 'normal.' Both are involved in long-standing relationships with independent women who have their own separate careers and lives. Hall has lived with his occasional co-writer, Sara Allen, for a number of years, but as he soberly commented, "It's not much of a normal relationship. Being very selfish people, which we have to be in our work, we can't share that much with other people. As far as Sara and I are concerned, we live very separate lives together. Need determines the degree of our togetherness or separateness."

Oates stressed the necessity of a firm 50/50 balance in his relationship with Nancy Hunter. This was a serious topic of discussion to them; it led to the subject of some of the extracurricular delights of rock & roll — the women and the drugs. Hall said, "Give in to temptation. It's the only way you can fight your way through." Oates detached himself slightly: "If you want it, it's there to take. If you don't want it, then you don't take it." Hall added, "You've got to have balance, because you've got to get up tomorrow and go to Minneapolis." And Oates continued, "You have to know what your body and mind are capable of handling. Tours are rather long, you've got to have some discipline."

It is clear that Daryl Hall and John Oates treat their careers very seriously. More articulate than most rockers, they balanced cynicism and irony with a self-effacing sense of the silly. When I asked how they manage time and again to come up with such irresistible, catchy songs, John Oates nodded sagely and said, "We're catchy kind of guys." □

"We get to hang on to each other when everybody else thinks we're idiots."

kids going nuts, youthful, abundant energy all over the place. I think you can be over 25 or 30 and still have as much energy as a youth. You don't necessarily become a boring old fart. But it's somewhat like Tai-Chi or Kung Fu; there is more power in this mature, controlled energy."

burst into a chorus of *Rock and Roll Is Here to Stay*. "Rock more than holds its own against the good old standards. People like Cole Porter and George Gershwin were great songwriters, but that kind of music is a museum piece. And contemporary writers like Smokey Robinson display a

What is Daryl Hall's philosophy on the delights of the rock and roll life: "Give in to temptation. It's the only way you can fight your way through."



e. Jeffrey Mayer

FOREIGNER

THE LESS THE MERRIER

“Look, you gotta believe me!” pleaded the teenage girl with a mouthful of braces to the security guard at the backstage entrance. “My next-door neighbor is Lou Gramm’s cousin! She said I wouldn’t have any trouble getting in.” The 6’7” 300 lb. guard ignored her and eventually she went away. A few moments later there was someone else with another story.

The scene was a recent *Foreigner* concert in Rochester, N.Y., hometown for the band’s lead vocalist, Lou Gramm. Gramm and *Foreigner* have been riding high on the rock scene ever since their emergence in 1977 when they were voted “Band Of The Year” by nearly every rock publication, and their self-titled debut album sold over 5 million copies. The hometown boy who made good was returning home.

Five years later and with their platinum-plus 4 album at the top of the charts, Lou Gramm is not completely happy. “There are people who literally crawl out of the woodwork,” Gramm told me after the concert, “who go around as if they’ve been life long friends through thick and thin. Basically they’re people who I’ve just barely run into. I have a very tight circle of friends who I can be myself with ... and the others I’m very uncomfortable with. It’s easy to be exploited now that I’m in this situation.”

Gramm, whose meaty voice has become the band’s trademark, is pleased, however, with the new album and the musical direction the band is taking. The title is appropriate not only because it is their fourth release, but also because it features the band’s new

Slimmed Down Rockers Shoot The Piano Players

by Bruce Pilato



©Michael Halsband

Foreigner's lead singer, Lou Gramm: “It’s easy to be exploited now that I’m in this situation.”

quartet format, trimmed down from a six-man group. Gone are original members/keyboardsists Ian McDonald and Al Greenwood.

Although the album offers ten concise tracks, many of them are removed

from the hard-driving rock sound we associate with *Foreigner*. *Don’t Let Go*, the infectious *Juke Box Hero* and others, follow the standard *Foreigner* format, though *Waiting For A Girl Like You* is a tender ballad

and the record’s first single, *Urgent*, is a throw-back to the ’60s r&b movement — complete with a piercing sax solo by the legendary Junior Walker.

“It’s a rock and roll band,” said Gramm. “But we’d like to broaden our scope somewhat. With this success, I think we can step out on a limb. We’ve set a standard of quality for ourselves no matter what we do; it’s got to be at least up to our own musical expectations. But as far as the direction to the left or to the right of where we are now, it could be anything ... and I do mean anything.”

Although there are plenty of keyboards in the new *Foreigner* sound (played by leader/guitarist Mick Jones, Bob Mayo from Peter Frampton, Michael Fonfaro from Lou Reed and Larry Fast from Peter Gabriel’s band), it is clear that *Foreigner* is leaning heavily towards a more rootsy guitar, bass and drums format. And when they rock now, they’ve never rocked harder.

“It is fresh,” Gramm said. “It’s a progression. With every album we’re not seeking the ultimate pinnacle that ‘Oh my God, it’s got to be *Foreigner*’s best!’ It’s something different, it’s something better than the last album. That’s all we want.”

One thing that hasn’t changed for the group and for Gramm in particular is the lyrics. Gramm writes most of them, and two subjects that consistently pop up in their songs are ‘bad’ women and fast cars. When I asked Lou if he was the sexist that most critics accused him of being, he said, “Sure. I mean, if it’s not a good time or a hot car or a hot woman or something else interesting, I think rock and roll would be pretty boring.” □

Rock'n'Roll Hit Parade

Exclusive Feature: Top Ten Countdown of the Hitmakers

compiled by
Bob Grossweiner

Each month *Hit Parader* features the all-time favorite recordings from the turntables of today's most popular artists. This month we present: Kevin Cronin, Ronnie Montrose and Rik Emmett.

Rik Emmett, guitarist/vocalist, Triumph

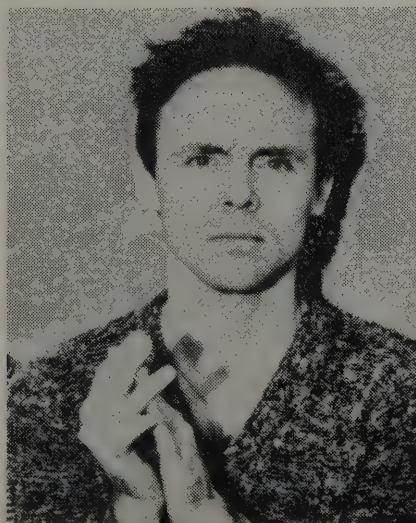
1. **Yessongs**, Yes
"The only live album I've ever really enjoyed ... my favorite band and most influential guitarist (Steve Howe)."
2. **Abbey Road**, the Beatles
"The classic album from the quintessential rock and roll group."
3. **Dark Side of the Moon**, Pink Floyd
"Original stoner's group — floats like a butterfly, stings like a bee... The feelings and textures of this album are often emulated and copied but never duplicated."
4. **Aja**, Steely Dan
"The wonders of modern studio recording gives us the smooth, flawless performance and execution of the top American pop-rock and blues-jazz group."
5. **Parkening Plays Bach**, Christopher Parkening and **Lute Suites #1 and #2**, by Johann Sebastian Bach, performed by Julian Bream
"Bach performed by two of the world's best classical guitarists — historical, meaningful, and relevant. These records are reassuring and inspirational."
6. **Smash Hits**, the Jimi Hendrix Experience
"Electric guitar master at his best. *All Along the Watchtower* is still the tastiest guitar-solo song ever to hit the Top 40."
7. **Truth**, the Jeff Beck Group
"Rod Stewart at his best. Raw rock blues the way it used to be. Addendum: **Blow by Blow** and **Wired** — contemporary innovation in guitar work by two true artists."
8. **Led Zeppelin I and Untitled (Led Zeppelin IV)**, Led Zeppelin
"How popular and successful a rock group becomes will depend on how they rate compared to Led Zeppelin. How good their albums are will depend on how they stack up against these two monster releases."
9. **Moving Waves**, Focus
"This Dutch group was unique and original in style; their guitarist Jan Akkerman is a very creative, tasty, and physically gifted player."
10. **Free Hand**, Gentle Giant
"Complex and totally enthralling music from an English band that owes more to medieval, renaissance, and baroque than to rock and roll or blues."



Rik Emmett



Kevin Cronin



Ronnie Montrose

Kevin Cronin, lead vocalist/rhythm guitarist, REO Speedwagon

1. **Rubber Soul**, the Beatles
"The first album I ever owned."
2. **Crosby, Stills & Nash**, Crosby, Stills & Nash
"I love their harmony; they are the messiahs of acoustic and electric guitar."
3. **Stand Up**, Jethro Tull
"Not very complicated — they would just stand up and play — raw rock and roll musicianship."
4. **Mr. Tambourine Man**, the Byrds
"The first single (*Mr. Tambourine Man*) I ever owned. I love McGuinn's 12-string Rickenbacker and vocal harmonies."
5. **Madman Across the Water**, Elton John
"To my knowledge, the first violins on an album used tastefully."
6. **A Good Feelin' to Know**, Poco
"An album I always play at home — brings my mood up."
7. **JT**, James Taylor
"I always wanted to do a cover of *Handy Man* since Del Shannon first recorded it, but James Taylor beat me to it."
8. **Stephen Stills**, Stephen Stills
"My all-time favorite guitarist. I would love to play guitar with him."
9. **Desolation Angel**, Bad Company
"I love Paul Rodgers' voice; he is always right on pitch — sounds like a rhythm machine. He's got licks inside his head."
10. **You Can't Tune a Piano, but You Can Tuna Fish**, REO Speedwagon
"I figured I better put some heavy metal on my list."

Ronnie Montrose, guitarist, Gamma, formerly with the Edgar Winter Group and Van Morrison

1. **Pet Sounds**, the Beach Boys
"Among other things, this album demonstrates the relative insignificance of a stereo mix."
2. **Burn**, Deep Purple
"The definitive high energy guitar, keyboard, bass, and drums LP."
3. **Evening Star**, Fripp & Eno
"I love anything Eno does."
4. **Are You Experienced?**, the Jimi Hendrix Experience
"Among other things, this album demonstrates the relative significance of a stereo mix."
5. **The Man-Machine**, Kraftwerk
6. **Trans-Europe Express**, Kraftwerk
"Vun can never listen to too much Kraftwerk!"
7. **Initiation**, Todd Rundgren
8. **Petrouchka**, by Igor Stravinsky, performed by the London Philharmonic Orchestra, conducted by Bernard Haitink
9. **Snowflakes Are Dancing**, Tomita
"Nobody does it like Tomita does it."
10. **The Very Best of Hank Williams, Sr., Volumes 1 & 2** and **Tres Hombres**, ZZ Top
"Billy Gibbons is the best guitar player in America today." □

HIT PARADER'S

Sports Challenge

This month:

IRON MAIDEN vs. THE MAN FROM MARS

The *Hit Parader* staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

Iron Maiden was kept on a heavy schedule of appointments every day on their first trip to New York. They had virtually no chance to see the town. So,

naturally, we took the young English heavy metal band to the Broadway Arcade, a midtown amusement center with more lights than New York's midnight skies.

Clive Burr, drummer of Iron Maiden, insisted on playing Space Invaders while guitarist Adrian Smith, was more into Asteroids. We compromised by playing the nearest planet, uh — pinball machine, a new model called Mars. Burr and Smith accepted the challenge, even though both said they rarely play pinball. None of us

had ever played or seen this machine before.

England's newest bone-crunching rock band may look tough, but on a three-ball game, *Hit Parader* overtook them easily, with a score of 145,000. Smith floundered at 62,000 while Burr slipped with 29,000.

"It's a rip-off," Burr charged half kidding. "You've played this before." Tsk, tsk.

Smith's final words? "This place is louder than we are." □

Iron Maiden's Adrian Smith and Clive Burr: "It's a ripoff. You've played this before."



FOGHAT



Foghat, from left: Erik Cartwright, Roger Earl, Dave Peverett, Craig MacGregor

On a relaxing "day off," Foghat's amiable guitarist/lead vocalist "Lonesome" Dave Peverett fondly reminisced about his youth, receiving his first guitar and purchasing blues records from a Tennessee mail-order firm. "My main ambition," he recalled, "was to get a band together and play a local club around the corner."

At that time, Peverett never dreamed that one day he'd go beyond the neighborhood bars in his native England to cofound a band which would, on its first tour, open for such artists as Jeff Beck, Humble Pie and Johnny Winter. In its 10 years of existence, Foghat has become one of the most successful touring and recording acts around and has garnered a number of gold and platinum albums to show for it.

Last year, lead guitarist Rod Price left Foghat. Of

ROCK SPOKEN HERE

Even A Decade Later, When They Play People Listen

by Anna Cerami

his departure, Peverett said simply. "It was something that had been building for about three years. He wasn't keen on touring that much anymore." But, time has a way of healing all wounds and, Price's replacement, a sharp guitarist named Erik Cartwright, made the recovery all the more pleasant.

With what can best be described as a new outlook, Foghat (which includes bassist Craig MacGregor and drummer Roger Earl, as well as Cartwright and Peverett) is currently touring to promote its latest release, *Girls To Chat &*

Boys To Bounce.

Tight Shoes, the band's previous recording, moved Foghat away from its traditional blues-rock format and into a more progressive direction. *Girls To Chat & Boys To Bounce*, on several cuts, seems to flirt with new wave.

"During the *Tight Shoes* album — even before that, on *Boogie Motel* — I was listening to a lot of new wave," Peverett explained. "I guess it influenced me. Anything you listen to influences you. In a year's time I may be listening to my blues records again. An album, at that time, may

have more of a blues influence in it. It's not a conscious thing; it just happens that way.

Peverett also suggested that Foghat's move away from the "12-bar blues feel" approach may have stemmed from his feeling "painted into a corner" both musically and lyrically.

People started to expect certain things from Foghat. I was a little worried about that, rather than trying something new. I thought about it and realized it wasn't being fair to our audience. You're underestimating the audience by limiting yourself.

It's not changing direction," he stressed. "It's just adding new things to our basic sound, not being scared if the song sounds melodic. I used to cringe at the word 'melody,'" he said with a laugh. "We always wanted to be a band that was playing more rock and roll than blues." □

THE VOICE

(As recorded by The Moody Blues)

JUSTIN HAYWARD

Won't you take me back to school
I need to learn the golden rule
Won't you lay it on the line
I need to hear it just one more time
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight.

Each and ev'ry heart it seems
is bounded by a world of dreams
Each and ev'ry rising sun
is greeted by a lonely one
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight,
tonight.

Make a promise take a vow
And trust your feelings
It's easy now

Understand the voice within
And feel the changes already
beginning

Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight

Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight,
tonight.

'Cause out on the ocean of life my
love
There's so many storms we must
rise above

Can you hear the spirit calling
As it's carried across the waves
You're already falling
It's calling you
Back to face the music
And the song that is coming through
You're already falling
The one that it's calling is you.

And how many words have I got to
say
And how many times will it be this

way
With your arms around the future
And your back up against the past
You're already falling
It's calling you
On to face the music
And the song that is coming through
You're already falling
The one that it's calling is you.

Each and ev'ry heart it seems
is bounded by a world of dreams
Each and ev'ry rising sun
is greeted by a lonely one
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight
Oh won't you tell me again
Oh can you feel it
Oh won't you tell me again tonight.

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WHO'S CRYING NOW

(As recorded by Journey)

STEVE PERRY
JONATHAN CAIN

It's been a mystery, and still they try
to see
Why somethin' good can hurt so bad
Caught on a one-way street, the
taste of bittersweet
Love will survive somehow, some
way.

One love feeds the fire
One heart burns desire
I wonder, who's cryin' now
Two hearts born to run
Who'll be the lonely one

I wonder, who's cryin' now.

So many stormy nights, so many
wrong or rights
Neither could change their
headstrong ways
And in a lover's rage, they tore
another page
The fightin' is worth the love they
save.

(Repeat chorus)

Only so many tears you can cry
'Til the heartache is over
And now you can say your love
Will never die.

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COOL LOVE

(As recorded by Pablo Cruise)

CORY LERIOS
DAVID JENKINS
JOHN PIERCE

A room full of faceless strangers
Here I am again
Suddenly my eyes meet yours
Looks like I found a friend
Warm's up as the night wears on
We're both feelin' good
We're gonna take it to the end
This time we're gonna find out, find
out, find out
Just how good it is.

It's a cool kind-a love
it's like rain in the summertime
comin' down
Yes it's a cool kind-a love
And cool love baby
That's what it's all about.

You don't have to say
You don't have to say a thing
It's just a feelin' that happens
And what that feelin' brings
Time ain't gonna change it
It ain't gonna take it away
It's gonna keep right on goin'
Every night and every day
Every night and every day.
(Repeat chorus)

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WE'RE IN THIS LOVE TOGETHER

(As recorded by Al Jarreau)

ROGER MURRAH
KEITH STEGALL

It's like a diamond ring
It's a precious thing
And we never want to lose it
It's like a favorite song
That we love to sing
Every time we hear the music.

We're in this love together
We got the kind that'll last forever
We're in this love together

And like berries on the vine
It gets sweeter all the time.

It's like a rainy night
And candlelight
Ooo it's so romantic
We got the whole thing
Working out so right
Just the way we planned it.
(Repeat chorus)

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FIRE AND ICE

(As recorded by Pat Benatar)

**TOM KELLY
SCOTT SHEETS
PAT BENATAR**

Ooo you're givin' me the fever
tonight

I don't wanna give in
I'd be playing with fire
You forget, I've seen your work
before

Take 'em straight to the top
Leave 'em cryin' for more
I've seen you burn 'em before.

Fire and ice

You come on like a flame
Then you turn a cold shoulder
Fire and ice

I wanna give you my love
But you'll just take a little piece of

my heart
You'll just tear it apart.

Movin' in for the kill tonight
You got every advantage when they
put out the lights
It's not so pretty when it fades away
'Cause it's just an illusion in this
passion play
I've seen you burn 'em before.
(Repeat chorus)

So you think you got it all figured out
You're an expert in the field without
a doubt

But I know your methods inside and
out

And I won't be taken in by fire and
ice.

(Repeat chorus)

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ANY OL' SUNDAY

(As recorded by Chaka Khan)

**ALFRED McCRARY
LINDA McCRARY
ANDY FRASER
DANNY IRONSTONE**

Spending all my time with you on my
mind

I think it's time that we made the
score

It all makes me crazy just anticipating
Because I'm loving you more and
more

One by one, the lonely hours slip
away

I'd like to be your moon and sun
Lighten up your day.

Any ol' Sunday

Any ol' Sunday will do
Any ol' Sunday
Any ol' Sunday will do
So what are you waiting for.
I'm waiting for the time to feel your
arms around me
So what are you waiting for time
keeps passing

I'm yours for the asking
'Cause love is an open door
Stop your debating stop hesitating
No more questions in my mind
You can be so loving our love will be
like honey to the bee.
(Repeat chorus)

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BREAKING AWAY

(As recorded by Balance)

PEPPY CASTRO

Don't put chains to keep me waiting
Can't explain

You know I've been saying that
Someday soon

You know I'll be breaking away
Every night you try to change me
It's not right

I feel you caging me
Don't tie me down.

'Cause you know I'll be breaking
away

I'm breaking away

I'm breaking away

I'm breaking away

I'm breaking away.

There's no doubt about my leaving

I'm checking out
'Cause I've been feeling
That I should leave
And so I'll be breaking away
Just in case you think I'm foolin'
Don't give chase It's only provin'
That I should leave.

And so I'll be breaking away
I'm breaking away
I'm breaking away
I'm breaking away.

Don't put chains to keep me waiting
I can't explain

You know I've been saying that
Someday soon

You know I'll be breaking away

I'm breaking away

I'm breaking away

I'm breaking away

I'm breaking away.

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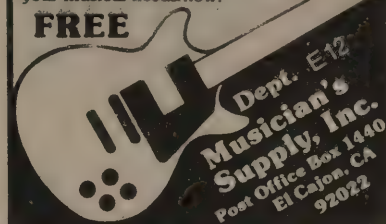
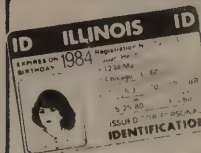


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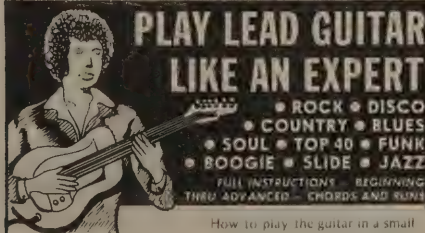
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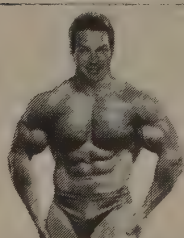
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(As recorded by Kenny Rogers)

RICK CHRISTIAN

I don't need you
I don't need friendship
I don't need flowers in the spring
I don't need you
And you surely don't need me.
I don't need love and affection
And I don't need peace and harmony
I don't need you
And you surely don't need me.
But we both want it bad enough
Yes we both want it don't we
I don't need you baby
And I know you don't need me.

(As recorded by Aretha Franklin & George Benson)

SAM DEES

**I see myself in your face
A reflection of pain
Somebody made you cry
Over and over again
Still you and I made it thru
All of this for a reason
Could it be that we create
An affair for all seasons.**

'Cause you and I were meant to be
lovers
The search is over for us

(As recorded by Jefferson Starship)

JEANETTE SEARS
PETE SEARS

Raindrops falling winter feels so
gloomy
Hear a knock upon my door
Stranger calling eyes that look like
mine
Said you know I've called before.

What is veiled now soon will be
shown
Come walk with me through the
unknown
What is veiled now soon will be
shown
Come walk with me through the
unknown.

**Familiar stranger should I know
your name
Did we meet sometime ago**

I don't need your lovin' arms around
me

Oh all I need is to be free
That's what I keep telling myself
And I tell you, you don't need me.

I don't need children in my old age
No, like cluttered leaves around a tree

And I don't need you baby
And I know you don't need me.
But we both want it bad enough
Yes we both want it don't we
I don't need you baby
And I know you don't need me.
We don't need each other baby
We don't need each other baby
Or do we.

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There's no others
We're fin'ly at the rainbow's end
Baby together we'll mend all the
cracks in our heart
And just a love all the hurt away.

Woman you are all the things
That I hoped and prayed for
Fate brought your love
And my life is a place of peace and
happiness
You'll be my strength
And I'll be your shoulder to lean on
We'll build a world and fill
The whole place with love.
(Repeat chorus)

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I feel uncertain shadows whisper to
me now
Sudden wind begins to blow.

(Repeat chorus)

**Darkened doorways strangest
things can happen
Don't know who you're talkin' to
Find yourself when lightning strikes
you now
You could be looking back at you.**

(Repeat chorus)

**Familiar stranger should I know
your name
Did we meet sometime ago
Are you someone I should know
Did we meet sometime ago.**

(Repeat chorus)

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NOW — Just when you need a REAL Money Miracle

RUB THE BUDDHA FOR MONEY!

Do you need money desperately? Are you up to your neck in overdue bills and worrisome debt? Are you struggling along just trying to make ends meet — *with no light in sight?*

Then, here's the good news you've been hoping and praying for all your life!

Now, for the very first time, you can possess the long-renowned BUDDHA . . . acclaimed by many for its magic powers of attracting GREAT wealth and unbelievable riches to *anyone* who gently rubs his belly!

But before I go on, let me ask you this:

How much money do you REALLY want?

\$100.00, \$1,000.00, even \$10,000.00 or more?

Don't be shy. Just name the amount, ANY amount. Then join me in a unique Research Experiment to find out if the BUDDHA legend really true.

And listen to this: To make this offer so unbelievably attractive that you'll clip and mail the coupon *Right Now*, I'm going to gamble my own money on you, a perfect stranger.

That's right! You MUST agree that the legend absolutely true — that The BUDDHA actually brings you money by rubbing his belly — or *pay you* for your time and trouble **GUARANTEED!**

But first, let me assure you of this. I know exactly what I'm doing. I wouldn't dare make an offer if I thought for one minute that I could lose! So for your own sake, simply mail the coupon to receive your very own BUDDHA and the Research Experiment Forms.

Do you want lots of money NOW? Then acting immediately, and continuing for as long as you rub The BUDDHA, you'll have this national opportunity to possibly rub away all financial problems forever. Imagine the excitement and thrill of turning your cash situation RIGHT AROUND merely by rubbing the BUDDHA's belly as part of the Experiment.

When you want to pay off debts, simply rub The BUDDHA.

When you want to buy a house, simply rub The BUDDHA.

When you want to go on a long-overdue vacation, simply rub The BUDDHA.

When you want to buy a new car, TV, boat, or whatever you wish, simply rub The BUDDHA!

FREE BONUS GIFT!

THE \$1,000.00 SECRET YOURS FOR ACTING NOW!

Mail the coupon *at once* and I'll include this EXTRA exclusive gift with your order.

This amazing secret could change your life instantly and bring you new thrilling success and happiness.

Your personal copy to keep permanently FREE. Clip and mail coupon today!

LET ME KNOW EVERY TIME THE BUDDHA BRINGS MONEY!

Whenever The BUDDHA miraculously puts fist-loads of cash right in your pocket . . . whenever you enjoy the glorious thrill of paying off a nagging bill collector . . . whenever you joyfully catch up on your monthly payments . . . just report the actual MONEY MIRACLE.

Even if you are skeptical, you have absolutely nothing in the world to lose. Not even a penny of your hard-earned money. Because from the very moment you receive The BUDDHA, you must receive a fantastic moneyblessing, or I'll pay you for your time and trouble. **GUARANTEED!**

And here is the best part of all! It doesn't matter who you are, where you live, how much you need! You MUST agree that the BUDDHA legend is true RIGHT AWAY, or I'll return your money PLUS pay you for participating in this unusual Research Experiment.

SEND FOR YOUR BUDDHA AT ONCE WITHOUT RISK!

Right now, this very second, mail the coupon for your very own BUDDHA. For total 100% confidentiality, your BUDDHA will be rushed back to you in a private unmarked package — in YOUR name only. No one will be allowed to use it, except you. Then merely take The BUDDHA into your right hand and gently rub his magic belly. It's that simple!

DOUBLE MONEY-BACK! 100% GUARANTEED!

I can't imagine anyone passing up this unique chance to join the Research Experiment and use the legendary BUDDHA every



Enlarged for detail

single day. So the only thing holding you back is taking a risk. I'm going to eliminate that completely!

To prove to you that I mean every word I've said — I'll give you this fantastic **DOUBLE MONEY-BACK GUARANTEE**: The BUDDHA must work a money miracle for you within 14 days, or I'll return ALL your money PLUS ANOTHER \$7.00 for your time and trouble. That's right! You'll receive **DOUBLE YOUR MONEY BACK** with no strings attached!

If you've never thought of clipping a coupon before, do it NOW. It may be the answer to ALL your money problems.

ORDER RIGHT NOW FOR IMMEDIATE DELIVERY!

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2.) Attach your cash, check or money order payable to The BUDDHA for just \$7.00 complete. (Price includes postage and handling!)

3.) Mail to: The BUDDHA, 49 West 37th St., New York, N.Y. 10018

MAIL COUPON WITH \$7.00

The BUDDHA A-85
49 West 37th St., Dept.
New York, N.Y. 10018

I WANT TO

RUB THE BUDDHA FOR MONEY!

Here's just \$7.00. Rush me The BUDDHA and the Research Experiment Forms in a private unmarked package. Money-back in 14 days if not absolutely thrilled with results PLUS ANOTHER \$7.00. That's **DOUBLE** my money-back **GUARANTEED!**

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BREAKING ALL THE RULES

(As recorded by Peter Frampton)

PETER FRAMPTON
KEITH REID

We are the people one and all
From deliv'rance to the fall
From the battle and the heat
To our triumph and defeat.

We are the only ones crying out
Full of anger full of doubt
And we're breaking all the rules
Never choosing to be fools.

We are tired of being used
We are constantly excused
In the battle and the heat

In the shadow of retreat.

We are the only ones crying out
Full of anger full of doubt
And we're breaking all the rules
Never choosing to be fools.

We are the people one and all
From deliv'rance to the fall
From the bitter to the brave
From the cradle to the grave.

We are the only ones crying out
Full of anger full of doubt
And we're breaking all the rules
Never choosing to be fools.

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HOLD ON TIGHT

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Hold on tight to your dream yeah
Hold on tight to your dream
When you see a ship go sailin'
When you feel your heart is breakin'
Hold on tight to your dream umm.

It's a long time to be gone
The time to grow's on and on
When you need a shoulder to cry on
When you get so sick of trying
Hold on tight to your dream.

Couches toi, attends l'heure
Couches toi, attends l'heure
Quand tu vols le bateau partir
Quand tu sens ton coeur s'epulser

Couches toi, attends l'heure.

When you get so down
That you can't get up
And you want so much
But you're all out of luck
When you're so down-hearted and
misunderstood
Just over and over and over you're
good oh.

Hold on tight to your dream yeah
Hold on tight to your dream yeah
When you see the shadows falling
When you hear the cold wind calling
Hold on tight to your dream ooh
yeah
Hold on tight to your dream yeah
Hold on tight to your dream.

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PAY YOU BACK WITH INTEREST

(As recorded by Gary O.)

GRAHAM NASH
ALLAN CLARKE
TONY HICKS

Too many people need me
I've got so much, so much to do
But when my trav'llin' is over
I'll pay you back with int'rest
I'll pay you back with int'rest.

It seems unfair to leave you
And sell myself the way I do
But when my wand'r'in' is over
I'll pay you back with int'rest
I'll pay you back with int'rest.
Most of my life I've been moving

And when I tire out
I'll come home to you
But until my wand'r'in' is over
I'll pay you back with int'rest
I'll pay you back with int'rest.

Too many people need me
I've got so much, so much to do
But when my wand'r'in' is over
I'll pay you back with int'rest
I'll pay you back with int'rest.
How cold is my room without you
there beside me
We look at the same old moon
But you're not here beside me
I'll pay you back with int'rest
I'll pay you back with int'rest.

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "I" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now" however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, *it's done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command" . . . Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy, a look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . **ALL BROUGHT INTO THE OPEN JUST FOR YOU!!** They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500!—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

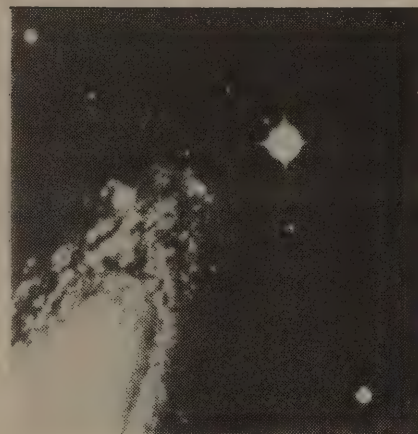
And it's all just *minutes* away!
Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a **NEW LIFE . . .** filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—**TODAY!**

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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IT'S NOW OR NEVER

(As recorded by John Schnelder)

AARON SCHROEDER
WALLY GOLD

It's now or never
Come hold me tight
Kiss me my darlin'
Be mine tonight
Tomorrow will be too late
It's now or never
My love won't wait.

When I first saw you with your smile
so tender
My heart was captured
My soul surrendered
I've spent a lifetime waiting for the
right time
Now that you're near the time is here

GONNA FIND HER

(As recorded by Tierra)

RUDY SALAS
STEVE SALAS

I'm gonna find her
If it takes me all of my life
I'm gonna find her
Even though it takes a while
I'll give her all the things
I know the world has to give
And all I know is
I'll need her to live
I'm gonna find her
If it takes me all of my life
I'm gonna find her
Even though it takes a while
Every day I see

The vision of that girl
She's the one that I need in this

FALLING IN LOVE AGAIN

(As recorded by the Michael Stanley Band)

MICHAEL STANLEY
BOB PELANDER

I don't know why I came here tonight
I don't know how this all got started
I'm so tired of not being right
Of being one of the broken hearted
I don't even know your name,
But darling just the same.
Whoever you are I'm falling in love
again
Falling in love again
Whoever you are I'm falling in love
again
Falling in love again.

Killing time with a drink or two
Or maybe some conversation
I had nothing really better to do

at last.

(Repeat chorus)

Just like a willow we would cry an
ocean
If we lost true love and sweet
devotion
Your lips excite me
Let your arms invite me
For who knows when we'll meet
again this way.
(Repeat chorus)

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world

Now people say

That I'm no good for nobody else
They keep putting me down
Why can't they leave me alone
Cause I've been thinking
It looks like I'll be looking
For someone I can call my own
I'm gonna find her
If it takes me all of my life
I'm gonna find her
Even though it takes a while
I'll give her all the things
I know the world has to give
And all I know is
I'll need her to live
I'm gonna find her
I'm gonna find her
I'm gonna find her.

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Now I'm looking for explanations
I'm so tired of love's sweet lies,
But they're not in your eyes.

Whoever you are I'm falling in love
again
Falling in love again
Whoever you are I'm falling in love
again
Falling in love again.

You know my heart's been hiding,
But you walked in and took it away
Now there's something that
I gotta say darling.

Whoever you are I'm falling in love
again
Falling in love again
Whoever you are I'm falling in love
again
Falling in love again.

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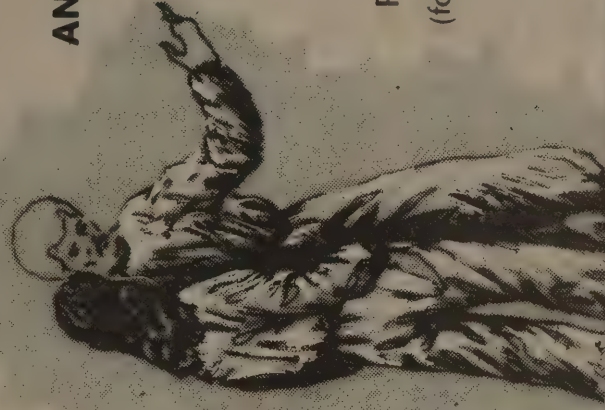
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JUST ONCE

(As recorded by Quincy Jones with James Ingram)

CYNTHIA WEIL

I did my best, but I guess my best
wasn't good enough,
'Cause here we are back where we
were before

Seems nothing ever changes
We're back to being strangers,
Wond'ring if we ought to stay,
Or head on out the door.

Just once, can't we figure out what
we keep doin' wrong?

Why we never last for very long
What are we doin' wrong?

Just once, can't we find a way to
fin'ly make it right?

To make the magic last for more
than just one night

If we could just get to it,

I know we could break thru' it

I gave my all, but I think my all may
have been too much,

'Cause Lord knows, we're not
getting anywhere

It seems we're always blowin'
Whatever we've got goin'

And it seems at times, with all we've
got,

We haven't got a prayer.

Just once, can't we figure out what
we keep doin' wrong?

Why the good times never last for
long,

Where are we going wrong?

Just once, can't we find a way to
fin'ly make it right?

To make the magic last for more
than just one night

I know we could break thru' it.

If we could just get to it.

Just once, I want to understand why
it always comes back to goodbye

Why can't we get ourselves in hand
And admit to one another we're no
good without each other,

Take the best and make it better,
Find a way to stay together?

Just once, can't we find a way to
fin'ly make it right?

Oh, to make the magic last for more
than just one night

I know we could break thru' it,
If we could just get to it just once
Woh, we can get to it just once.

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REALLY WANNA KNOW YOU

(As recorded by Gary Wright)

ALI THOMSON
GARY WRIGHT

I don't mind bein' lonely
What I do mind is not bein' loved
Maybe you're feelin' the same way
too

You're ready to hold some one.

I really want to know you
I really want to show you the way I
feel

I really want to know you
I really want to show you the way I
feel

You got somethin' about you that I
want around me

Somethin' I been searchin' my
whole life through

So now it's up to you

Yeah yeah tell me what you're gonna
do

I wanna know

Yeah yeah yeah yeah yeah.

Somethin' magic tells me
We're comin' from the very same
place

It's only just a notion I had
I see it written over your face.

(Repeat chorus)

Everytime I see you
It's the same thing all over again
You're doin' somethin' to me it's true
And I don't want the feelin' to end

(Repeat chorus)

I really want to know you
I really want to show you the way I
feel

I really want to know you
I really want to show you the way I
feel

I really want to know know know you
I really want to show show show you
I really want to know know know

Yes I want to know you
Yes I really want to show you the
way I feel

I really want to know you
I really want to show you the way I
feel

I really want to know you.

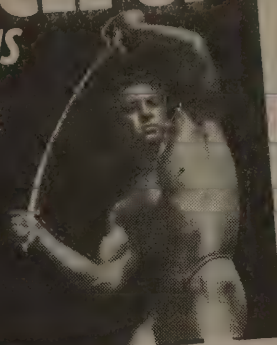
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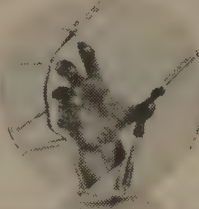


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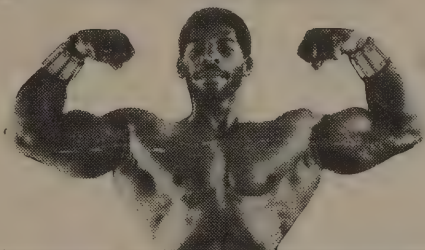
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STAY THE NIGHT

(As recorded by LaToya Jackson)

**KEN GOLD
BILLY OCEAN**

You are to me as sweet as apple pie
You, next to me, we'll reach the
highest high
Oh, can't you see, it could be ecstasy
You and I, you and I
You and I, you and I.

Turn down the light, we'll turn it way
down low
No need to fight, we'll take it nice
and slow
Baby, tonight, we're gonna let go
Do you know, do you know
Do you know, do you know.

Stay the night, you're a man, I'm a
woman
Stay the night, we can do what
nature planned
Stay the night, stay the night
Stay the night, oh, oh, oh.

We're all alone there's only you and
I,
Pull out the phone and kiss the
world goodbye
We'll stay at home and make it on
our own
You and I, you and I
You and I, you and I.

(Repeat chorus)

Turn down the light, we'll turn it way
down low
No need to fight, we'll take it nice
and slow
Baby, tonight, we're gonna let go
Do you know, do you know
Do you know, do you know.

Stay the night, you're a man, I'm a
woman
Stay the night, we can do what
nature planned
Stay the night, stay the night
Stay the night, oh, oh, oh
Stay the night, stay the night
Everything's gonna be alright
Stay, stay the night
You're a man, I'm a woman
We can do what nature planned
Stay the night, stay the night
Stay the night, oh, oh, oh.

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DON'T LET HIM GO

(As recorded by REO Speedwagon)

KEVIN CRONIN

So you figure that you've got him all
figured out
He's a sweet-talkin' stud
Who can melt a girl's heart with his
pout
He's the kind of lover that the ladies
dream about
Oh yes he is.

He's got plenty of cash
He's got plenty of friends
He drives women wild
And he drives off in a Mercedes
Benz
He's got a long wick with a flame at
both ends
(He's hot).

But don't let him go
Just give him a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go.

He makes you so angry
He makes you so sore
The wait may be worth it
But how can you wait anymore
When you're wondering what you're
waiting for
Baby I don't know.

But don't let him go
Just give him a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go.

Baby don't let him go
Just give him a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go
Baby don't let him go
He just needs a chance to grow
Take it easy, take it slow
And don't let him go
Don't let him go.

Don't let him go
Don't let him go
Don't let him go
Don't let him go
Don't let him go
Don't let him go oh no.

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With **MINUS CALORIES** in Speed Reducing Foods

MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK—50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! — says Rex Adams

How would you like to shed up to **TWO POUNDS OR MORE A DAY**? Impossible? Perhaps. But with the startling discovery **MINUS CALORIES**—the more you eat the more you **LOSE**! Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods **MINUS CALORIES** actually take weight from the body!

These foods **destroy fat**, he found, and **neutralize** the effects fattening foods—to help people shed up to 2 pounds or more daily. **MINUS CALORIES**, he found, permit you to eat many formerly forbidden foods, and lose weight safely!

MINUS CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to **TWO POUNDS OR MORE A DAY** with the amazing discovery **MINUS CALORIES** in speed reducing foods—foods that permit you to **EAT FATTENING FOODS** like ice cream, cake, hot snacks galore, and never worry about gaining!

WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You must satisfy your taste as well as your hunger! You dine regally, even though you eat **THREE POUNDS** of food a day—the weight tumbles off you in record speed!

THIS IS DUE TO MINUS CALORIES in Speed Reducing Foods! These foods have a **MINUS** value calorically! They are difficult to burn, your body must burn its own fat to digest it! You **LOSE** calories! You **LOSE MORE THAN YOU'VE EATEN**! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly **TWO POUNDS A DAY**!

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with **MINUS CALORIES** **destroy fat** and **neutralize** the effect of **fattening foods**! Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches **FAST, FAST, FAST**! The reason it will—it must—work for you, no matter how many times you failed till now is simple: You see immediate results!

• **SPEED REDUCING FOODS DESTROY HARD-TO-MELT**



FAT! Hundreds reported that their "spare tire" and extra chins had obligingly disappeared! These foods **prevent water-weight** gain, too! Jaws that wobble and wobble, hips that billow and surge, abdomens that undulate soon become firm—watch and see—said this doctor! In addition, he said, you lose pounds **without exercise**! "I'll take the food way to slimmest... it's easy to dissolve that extra fat with foods," he said. "It's no-cook cooking all the way, in most cases—no muss, no fuss or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride!"

• **SOMETHING TO LOOK FORWARD TO EACH DAY!**—For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

• **YOU CAN SEE IT HAPPENING**—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—yes, **each morning**—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to 6 pounds immediately and then shed weight at the rate of 1½ to 2 pounds or more daily!

• **YOU STAY SLIM PERMANENTLY!**—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly—often in as little as **ONE DAY**—with amazing Speed Reducing Foods!

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Imagine the startling discovery of **MINUS CALORIES!**

The more you eat the more you lose...

MINUS CALORIES BURN FAT! EATING LARGE AMOUNTS OF THEM MAKES YOU THIN!

What are Speed Reducing Foods! I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a **MINUS** value calorically—they take away rather than add fat! The first hint that some foods really **DO** take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight loss!

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb. a day.

It seemed impossible that a person eating 2½ to 3 lb. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely **MINUS** foods and **CAUSED AN ACTUAL WEIGHT LOSS**! Effects were exactly the opposite—in every way—of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like **MINUS CALORIES**! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. im-

mediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing **OVER A POUND A DAY—EVERY DAY**—day after day, while stuffing yourself with amazing Speed Reducing Foods!

THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he tallied up the score, average weight loss, was **OVER A POUND A DAY**! The notion that it isn't safe to lose over a pound a day was **BLASTED**, said this doctor, and the Speed Reducing Diet **PROVED** itself, in case after case!

• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced—until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 15 pounds the first week, 11 pounds the second week—70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat—felt full all the time—and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!

tions referred to. Many of these symptoms can be caused by more than one condition, and these conditions cannot be self-diagnosed by the lay person. Additionally, results of animal tests have no direct relationship to the question of treatment of humans and, where cancer may be involved, early diagnosis and treatment may be critical. In all cases, early diagnosis and treatment by a competent medical practitioner is advisable and, in some cases, may be essential.

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WHO'S SAD

(As recorded by Smokey Robinson)

MIKE PICCIRILLO
GARY GOETZMAN

I just can't get used to losin' you
All of the dreams we had
Turned out so bad
Couldn't read the writing on the wall
I got caught off guard and it hit me
so hard
There's not a smile left in my world
Ever since I lost you girl.
Sad who's sad
Not me
Just because you left my love behind
Sad who's sad
Not me
Just a couple more years and I'll be
fine.
I wake up my bad dream just gets

(There's) NO GETTIN' OVER ME

(As recorded by Ronnie Milsap)

TOM BRASFIELD
WALT ALDRIDGE

Now you can walk out on me tonight
If you think that it ain't feeling right
But darling there ain't no gettin' over
me.
You can say that you need to be free
But there ain't no place that I won't
be
Sweet darling there ain't no gettin'
over me.
I'll be the bill you forgot to pay
I'll be the dream that keeps you
awake
I'll be the song on the radio
I'll be the reason that you tell the
boys no
Don't you know.
You can tell everyone that we're
through
You might even believe it too
But darling there ain't no gettin' over
me
Sweet darling there ain't no gettin'
over me.
I'll be the face that you see in a
crowd
I'll be the times that you cry out loud
I'll be the smile when there's no one
around
I'll be the book that you just can't put
down.
So you can walk out on me tonight
If you think that it ain't feelin' right
But darling there ain't no gettin' over
me
But darling there ain't no gettin' over
me.
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WORSE

Walkin' the same old street
Where we used to meet
Nothin' seems to matter anymore
When something deep inside has
withered and died
There's not a smile left in this world
Ever since I lost you girl.
Sad who's sad
Not me
Just because you left my love behind
Sad who's sad
Not me
Just a couple more years and I'll be
fine.
There's no runnin' away
No way to forget
Forget that I'm empty inside
My life has no love
No love without you
Without you here in my life.

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FOR YOUR EYES ONLY

(As recorded by Sheena Easton)

MICHAEL LEESON
BILL CONTI

For your eyes only can see me
through the night
For your eyes only I never need to
hide
You can see so much in me
So much in me that's new
I never felt until I looked at you.
For your eyes only, only for you
You'll see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The love I know you need in me
The fantasy you've freed in me
Only for you, only for you.
For your eyes only
The nights are never cold
You really know me
That's all I need to know
Maybe I'm an open book because I
know you're mine
But you won't need to read between
the lines.
For your eyes only, only for you
You see what no one else can see
Now I'm breaking free
For your eyes only, only for you
The passions that collide in me
The wild abandoned side of me
Only for you
For your eyes only.

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TIME

(As recorded by The Alan Parsons Project)

ERIC WOOLFSON
ALAN PARSONS

Time flowing like a river
Time beckoning me.

Who knows when we shall meet
again, if ever

But time keeps flowing like a river to
the sea.

Goodbye my love maybe for forever
Goodbye my love the tide waits for
me.

Who knows when we shall meet
again, if ever
But time keeps flowing like a river to
the sea

Till it's gone forever
Gone forever

Gone forevermore.

Goodbye my friends maybe for
forever
Goodbye my friends the stars wait
for me.

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EVERLASTING LOVE

(As recorded by Rex Smith and Rachel Sweet)

BUZZ CASON
MAC GAYDEN

Hearts go astray
Leaving hurt when they go
I went away
Just when you needed me so.

Filled with regret
I come back beggin' you
Forgive, forget
Where's the love we once knew.

Open up your eyes
Then you'll realize
Here I stand with my everlasting love
Need you by my side
Girl to be my bride

You'll never be denied everlasting
love
From the very start
Open up your heart
Be a lasting part of everlasting love.

Where life's river flows
No one really knows
Till someone there to show the way
to lasting love
Like the sun shines
Endlessly it shines
You always will be mine
It's eternal love
When other loves are gone
Ours will still be strong
We have our very own everlasting
love.

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YOU WERE RIGHT GIRL

(As recorded by Natalie Cole)

MIKE PICCIRILLO
GARY GOETZMAN

It's hard to say
How long it's been
But once upon a time
You were my best friend
I'm sorry I hurt you
But I loved him, loved him
You said I'd get hurt in the end.

You tried to warn me
With good advice
Instead of listenin'
I paid the price
You told me back then
You said he'll love you, leave you
You said his heart was cold as ice.

YOU'RE MINE TONIGHT

(As recorded by Pure Prairie League)

RAFE VANHOY

There is no need for explanation
Both of us know what's going on
An unspoken late-night invitation
To keep 'till tomorrow
When you're back where you
belong.

But you're mine tonight
Somebody else's in the morning
light
But you're mine tonight
And that's all right.

I feel emotion in the making
Kissing the lips that never lie
But I can tell someone else is waiting
To play in the fire
I see burning in your eyes.

But you're mine tonight

Somebody else's in the morning
light
But you're mine tonight
And that's all right.

You don't know how often I have
held you
You don't really know what this
means

It's so hard for me not to tell you
You've been the star of my dreams
It's foolish to think of revealing
How I've been yours for so long
There's just no future in the feelings
A taste of your love
Then tomorrow you'll be gone.

But you're mine tonight
Somebody else's in the morning
light
But you're mine tonight
And that's all right.

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You were right girl
He played me for a fool
You were right girl
It all came true
You were right girl
I shoulda known it all along
You were right girl
You were right and I was wrong.

I thought you blamed him
For your mistakes
All your put downs
Were just sour grapes
You told me back then
There'll be lyin', cryin'
And it won't be his heart that breaks.
(Repeat chorus)

What made me think that I was
Different from you
That I could make him do what
He wouldn't do for you
You told me back then I'd never
change him, change him
But he'd change me before he's
through.
(Repeat chorus)

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THE ROSSINGTON COLLINS BAND?

*Shedding Light On The
Dark Mystery Behind
Their New Album*

by Charley Crespo

I have no idea how that destructive rumor started or the cause of it," Leon Wilkeson said, criticizing earlier reports regarding the supposed splintering and possible breakup of the Rossington Collins Band. "Everyone's fine and happy."

"I think that the long period of absence causes a lot of that problem," the band's bassist continued after a pause. "A great deal of time was spent on this album. We missed a lot of good summer concert dates getting it completed. The material just deserved to have the best mix possible. I would have considered it criminal to allow this material out in less than best form."

This Is The Way, The Rossington Collins Band's long awaited follow-up to last year's dynamic debut, **Anytime, Anyplace, Anywhere**, picks up musically where the group left off. Dale Krantz' gutsy singing perfectly matches the band's aggressive rock and roll (apparent on their debut lp, as well), especially on *You Might Miss It When It's Gone*, but this time around there

"The best band this country's got," is the way lead singer and visual focus Dale Krantz describes Rossington Collins.

Laure Paladino

are a few departures. *Means Nothing to You* is the RCB's first revealing look at itself, lyrically, where the band dispels the myth that "life is just peaches and cream for people in rock & roll," as Wilkeson put it. *I'm Free Today* is what the writer of the song, guitarist Barry Harwood, describes as a "front porch country type of song," complete with an acoustic dobro and a mandolin. *I Gotta Get It Straight* is what Wilkeson half-kiddingly refers to as "our disco hit."

"I hate to use that expression," Wilkeson said. "I don't want people to get the wrong impression that we're turning disco or anything. It's just a very clever piece. It's not offensive because we're rock-oriented. I'm a firm believer that rock and roll will never die."

Wilkeson began to set the record straight there, but by and large, the Rossington Collins Band has been

"I'm anticipating a possible marriage between Gary Rossington and Dale Krantz, but that's only a speculative rumor."

somewhat of a puzzle since it first formed in late 1979. The lineup was pulled together two years after a small plane Lynyrd Skynyrd was taking to a concert crashed, taking the lives of singers Ronnie Van Zant and Cassie Gaines and guitarist Steve Gaines. Skynyrd was on the verge of becoming America's hottest rock & roll band. First time headlining dates at prestigious venues such as Madison Square Garden had been scheduled for just days later.

Following the crash, the surviving members kept a low profile, and

shied away from the press, radio and record company executives, even fans. Some of the musicians eventually sat in with local bands around their native Jacksonville, Florida, area, but getting the new Rossington Collins Band formed, activated and committed was a slow process. Physical and emotional recovery was draining. Keyboardist Billy Powell told **Hit Parader** he cringed whenever anyone asked how it felt going down.

Ultimately, the right chemistry was found. Dale Krantz, formerly a backup singer for .38 Special, and guitarist Barry Harwood, who'd played on Skynyrd sessions, joined former Skynyrd guitarists Gary Rossington and Allen Collins, bassist Leon Wilkeson, keyboardist Billy Powell and drummer Artemis Pyle. Pyle, however, suffered massive injuries in a motorcycle accident, incapacitating him until just

The stage shows are dynamic, but recording *This Is The Way* in El Paso was difficult: "It gets expensive when you do it all in the studio."

Bob Leafe





Kink Kume

The two survivors of the tragic Lynyrd Skynyrd air crash who went on to form the South's hottest band, Gary Rossington and Allen Collins.

recently (he has now formed the Artemis Pyle Group and is playing Jacksonville bars); he was replaced by Derek Hess. By this time the drive and commitment had been restored.

"We never learned how to quit," Rossington recalled. "We knew it was just time to go."

The Rossington Collins Band toured throughout 1980, during which time rumors of internal fighting, both verbal and physical, were published and reported by music press and radio, who found verification or denial difficult to obtain from the band. The world outside never knew the true status; nevertheless, the group entered a recording studio in El Paso, Texas, early this year to begin recording **This Is The Way**. Keeping true to the band's style of shying away from public scrutiny, El Paso was chosen as it was about as remote as they could get from the music industry and the music news media.

"Our main purpose for recording in El Paso, Texas, was to avoid any and all distractions," Wilkeson said. "It's a trap out there, there's nothing to do but work. Being out there six weeks really took its toll on me. I think I prefer having more

of a comfortable but equally private location. Out there you're in a dry, desert, industrial kind of atmosphere. I don't know, it just takes its toll."

According to Wilkeson, the group was not really prepared to go into the studio when it did. The

"We never learned how to quit. We knew it was just time to go."

material had not been prepared. He hinted at "internal problems that are out of focus to me," but didn't elaborate.

"We made a lot of time and cost mistakes on this album," Wilkeson added. "We were spending money on a 24-hour time rental basis and we were working on ideas, recording them on two tracks, listening to them and then going over the best ideas. We were feeling kind of green on things. It gets expensive when you do it all in the studio."

"It's just been an expensive, long-term project doing this album. I'm sure we'll be taking a lot of

different steps for convenience, budget-wise, for the next album."

Everyday lives do come into focus as well. Allen Collins suffers the loss of his wife, Cathy, who died last year of cancer while seven months pregnant. Collins is now raising his daughters, ten-year-old Amy and six-year-old Allison. Barry Harwood, who has blossomed into a main songwriter for the group, recently married, and his wife Ellen is expecting a child. Billy Powell is now the father of Billy Joel Powell, Jr.

"I'm still happily married with five guitars," Wilkeson said. "Unfortunately, I have two divorces I can't really brag about, and I certainly have no interest in marriage in any form or shape. I'm anticipating a possible marriage between Gary Rossington and Dale Krantz, but that's only a speculative rumor."

The band Dale Krantz once described to **Hit Parader** as "the best band this country's got" has finally begun its 1981 concert tour after repeated rescheduling, and **This Is The Way** has made a firm impression on both radio and sales charts. The band still isn't talking for the most part, though. They're just rocking. □

TRIUMPH

BOUND FOR GLORY

All's Not Quiet On The Western Front

by Andy Secher

"We're not the type of band that's particularly motivated by the desire to sit around a beach house in Malibu and blow snow up our noses all day," Triumph's "Rocket" Rik Emmett chuckled as he propped his feet up on an office chair in RCA Records' New York headquarters. "We've always been a lot more concerned with making good rock and roll music than with anything else," he said. "We want to give our audiences music of quality. We don't believe that just because we're a hard rock band we have to appeal to a 14-year-old mentality. We give our fans a lot more credit than that, and I think they give us an equal amount of respect in return."

Despite Emmett's rather commendable attitude, Triumph is a band caught on the horns of a musical dilemma. For nearly five years, this Canadian power-trio has diligently tried to win over state-side rock fans with their flashy stage pyrotechnics and hard-charging sound.

Despite their efforts, guitarist Emmett, bassist Mike Levine and drummer Gil Moore have so far been unable to make a major impact on the American rock scene. While albums such as **Just A Game** and last year's **Progressions of Power** have sold a respectable, if unspectacular, number of copies, their heavy-metal sound has yet to generate the same level of excitement the band has enjoyed North of the border. With the release of their new album, **Allied Forces**, Triumph is once again prepared to unleash an all-out U.S. offensive — the next step in the band's continuing quest to become what Levine jokingly referred to as, "the next big thing."

"This is a real growth album for us," blond-haired Emmett said. "We recorded it at our own studio — The Metal Works — up in Canada, and we spent seven months, on and off, working on it. We recorded a lot more material than we needed, which I guess is one of the main luxuries you enjoy when you have your own studio. But recording a number of songs gave us the opportunity to be very selective with the material that finally made it onto the album. We really have a very broad mixture of songs on the record, ranging from the commercial end of the spectrum with a tune like *Say Goodbye* to the more lengthy, 'epic' numbers like

Fight the Good Fight and *Ordinary Man*, which are both over six minutes long. We naturally hope that this will be the album that'll really break through for us here in the States, but we won't kill ourselves if it doesn't go straight to the top of the charts. One thing we've always had in this band is patience."

It was back in 1975 that Levine and Moore, already veterans of the Toronto rock club circuit decided to form a band that Levine envisioned as "pure rock and roll — but with enough flash to attract a lot of attention." They scouted around for a guitarist who shared their musical vision, and when they met Emmett they knew they found their man.

"I had known Gil for a while by then," Levine explained. "We had both been playing in a number of r&b bands around Toronto for a number of years, and that was a pretty close musical community. Well, after we decided to get a band together we heard through a mutual friend about this really hot young

Triumph, from left: Mike Levine, Gil Moore, Rik Emmett.



guitarist who wanted to get together with us and jam. Needless to say, that was Rik, and when we finally did get together we played for about three hours straight. It was really unbelievable. Right then I knew we had something special."

our stage show became a natural extension of our music. We started putting together lights, smoke bombs, flash pots — anything that would help increase our impact."

Word of Triumph's stage exploits slowly began to drift southward. With the

Kliss and Rush panned it. Triumph set out to build their following. After the release of both **Just A Game** and **Progressions of Power**, they again ventured South, and played before packed houses in Texas and the Mid-West, while their support increased

you'll have to see to believe. We're just trying to make our shows as exciting as possible," he added with a high pitched laugh. "If we thought of ourselves as anything more than just a three-piece rock and roll band we'd be playing Carnegie Hall instead of funky old hockey arenas."



Photo: Resene/Paul Narkin

Rik Emmett and Mike Levine on *Allied Forces*: "We won't kill ourselves if it doesn't go straight to the top of the charts."

It didn't take Canadian rock fans long to become aware of Triumph's existence. Within weeks of their formation they had built up a large following which enabled them to leave the Toronto club circuit and head for major venues throughout Ontario. The band's stage show grew with their popularity and quickly became the most extravagant concert spectacle ever seen North of the border. Triumph used flash pots, fireworks, and lighting effects to their best advantage, and soon developed a great stage reputation.

"We just saw the stage as the place to really let loose with everything we could think up," Emmett explained. "We had gotten a recording contract with a small label up in Canada, and had recorded two albums in a very short period of time. (The best material on these two early efforts was compiled for the band's first U.S. release, **Rock & Roll Machine**.) Those records attracted a lot of attention, and as we started to play bigger halls,

release of **Rock & Roll Machine**, the band embarked on their first U.S. tour — a tour they would make as headliners. Their decision to headline their first American tour (rarely, if ever, done) was scoffed at by most promoters and the rock press, but the logic behind it was irrefutable. "No other band wanted us to open for them," Emmett said with a smile. "I don't know if they were exactly scared of us, but I know we believed that we could blow

steadily along both the East and West Coasts.

"We have about 300-400,000 fans now who buy our records and go to our shows no matter what," Levine said. "The task for us now is to increase our following, and the only way for us to do that is to get on the road and play everywhere we can. Now with **Allied Forces** we know we have a record filled with material that lends itself very well to the stage. There's one song called *Hot*

"Here was Bon standing there threatening to bust my face open over things that this girl had made up just to cause trouble."

any other band right off the stage."

The initial tour met with mixed reviews. Those who appreciated the band's no-holds-barred style loved the show, and those who viewed the group's theatrical power-trio stance as a misguided pastiche of

Time in this City Tonight which is just gonna be incredible live. For us, playing on stage is really fun, especially with this stage show. We've doubled the size of our light system and we've started to use lasers and rotating prism effects. It'll be something

The amount of time Triumph has spent on the road over the last few years has led to a number of interesting situations — especially with their "always headline" policy. Emmett was quick to recall one such incident that occurred when the band was headlining over AC/DC a few years ago.

"There was this young lady who, shall we say, threw her affections my way," he said with a sly smile. "But ol' Rik's a good boy — you know, clean cut, plays guitar, draws cartoons. (Emmett's "Rock Toons" cartoon feature is a monthly **Hit Parader** exclusive.) I kind'a spurned her advances. Well, as it turns out AC/DC was the next band scheduled through town, and she evidently hooked up with Bon Scott, may he rest in peace. It just so happened that we were playing a show with AC/DC a few nights later, and a few minutes before show time who comes crashing through my dressing room door but Bon. The young lady must have relayed some rather negative attitudes about us to him, 'cause he busted in, drink in hand, and started shouting, 'Why've you been saying that you hate my fookin' band?' Of course, I had never said anything like that; in fact I love AC/DC. But here was Bon, who was pissed to the gills, standing there threatening to bust my face open over things that our little slut had made up just to cause trouble. Luckily, Malcolm Young wandered by at that time, and seeing the condition that Bon was in, he kind'a cooled everybody out. Ah, those are the times that make life on the road interesting," he added with a raucous laugh. "With Triumph, life's just a laugh a minute." □

Caught IN THE Act

by Patty Romanowski

PSYCHEDELIC FURS

Sometimes it is difficult to grasp the Psychedelic Furs on the first listen. They offer a densely textured circuitry thanks to John Ashton and Roger Morris' jangling and droning electric guitars, bassist Tim Butler and drummer Vince Ely's vibrant yet solid rhythmic patterns and Duncan Kilburn's unique smoky, wafting sax. Vocalist Richard Butler's deep, monotone delivery builds layers upon layers and shades upon shades of meaning and feeling until the songs begin to sound like you could touch them.

At the core of each song lies the essence of pop, from the crafted melodies to the songs' most frequent topics: love and girls and romance and...

During this performance at My Father's Place, the Furs (with the exception of Richard Butler) barely seemed to notice the audience at all. Their

workmanlike approach wasn't visually exciting, but all eyes were on Butler, whose strangely intriguing good looks and aloof charisma (kind of a calmer, cuter John Lydon) seemed perfect for the romantic but disjointed lyrics he writes and sings.

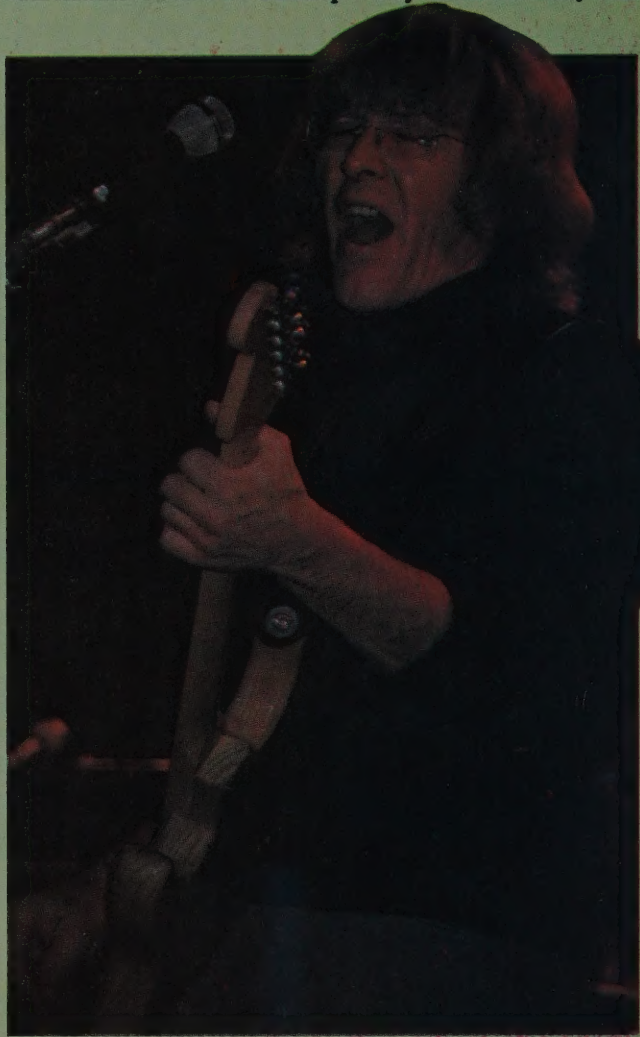
Some of their best tunes, like *Pretty in Pink*, *Into You like a Train* and *All of This & Nothing* stood out in performance, but that can't be said of most of their songs. The Furs' songs are written and played with every space filled (sometimes a bit like Roxy Music), but there's little room for solos or deviations from the recorded track. All of this added to the sense of sameness that sets in about mid-set, especially when the vocals weren't clear enough. But either way, it's still great dance music: hypnotic and seductive, and never mechanical. The Psychedelic Furs are a band worth seeking out, both live and on record.

Vocalist Richard Butler of the Psychedelic Furs creates a mood that can be touched.



Bob Leatic

Paul Kantner's Jefferson Starship — they still do what they want.



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JEFFERSON STARSHIP

Paul Kantner's Jefferson Airplane/Starship has weathered numerous personnel and stylistic changes that would've easily grounded a less capable band. Even though for the past couple of years, Kantner's been the only original member in the band, in the minds of many of their fans the Starship was never quite a completely separate entity from the old Airplane.

Now (despite **Modern Times'** AOR gross-out hit *Find Your Way Back*) that separateness is even less clear, because Grace Slick is back and in fine form. Out on a New York pier, Slick — once again model slim and aggressively sexy as ever — almost carried the band through a satisfying if somewhat confused set. Opening with *Somebody to Love*, Slick seemed to set the band on fire.

Even on backing vocals, her presence outshone Mickey Thomas', though it was no fault of his. *Ride the Tiger* and *Fast Buck Freddie* were two highlights, but stuffed between some tediously long solos and the newer material, they just made one long for more oldies like *Volunteers*, which was not performed. But then that was another band.

So, now who or what is the Starship? It will be interesting to see how long they can straddle the two glaringly different styles of its lead singers without losing focus entirely. Even if the results are uneven, you can't help but admire the spirit, the sheer spunk of a band who can say "Fuck you, we do what we want" (taken from a letter Kantner wrote to a rock rag in reply to a nasty review), do it and never look back — except maybe an occasional glance. Good for them. □

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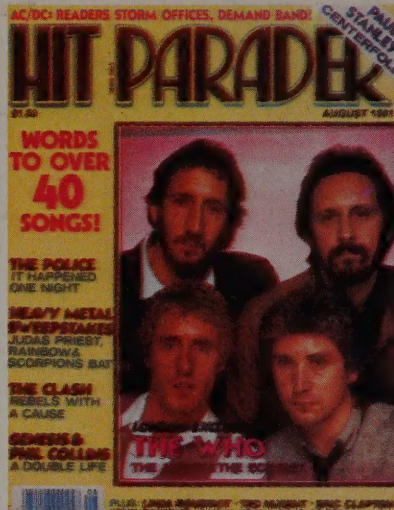
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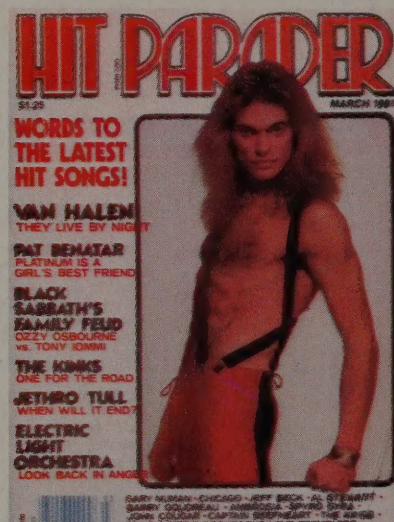
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